# LONDON NEWS



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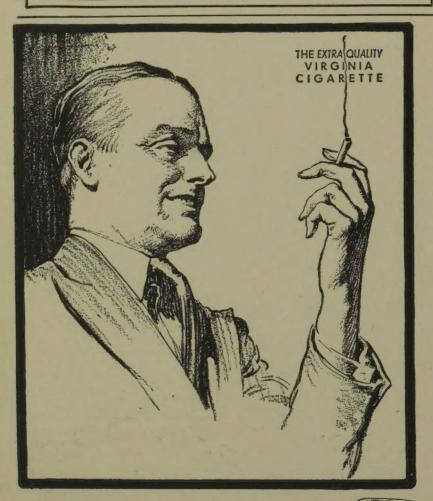
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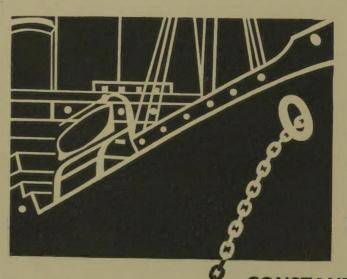


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The Latest Matural=Colour Photograph of the Iking and Queen. A silver Jubilee Portrait=Study of Their Majesties.

Photograph by Finlay Colour, Ltd



The First Matural-Colour Photograph of the King and Queen.
Their Majestics in 1914.



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O Sovereigns have mixed with their people so Oueen Mary. George III., in his later years, used to walk the streets of Windsor unattended. He received the respectful salutes of passers-by, but nothing more. Suppose George V. were to have were to have nothing more. Suppose George V. were to have the happy thought one fine day of going out for a walk in Piccadilly or the Strand. "A quiet stroll," he might say to himself, "just to see the shopwindows." Would he not be quickly deceived? At the first sight of that strong, bearded face, with the shrewd eyes and lurking smile—so familiar and so

The Queen has a special gift of endearing herself to the humbler folk when she visits hospitals, other institutions, or sees them in their homes and workshops. Friendly and cheerful, with that charming smile which so softens her features (we rarely see it in the newspaper pictures of her), she encourages them in talk of a kind they understand and can take part in, relating to the daily round and common tasks of their existence.

Among my experiences as a journalist I recall her Majesty's visit to a home for crippled boys at Blackheath. In the schoolroom, where most of the

shoe-making and tailoring were taught, some of the boys were repairing the footballs of a public school. The Queen took up one of the balls, and examining it, complimented the matron on its renovation. talked to the boys, and praised one bright lad of fifteen—a cripple who had lost both legs in a street accident—on his workmanship in turning an old coat, which he was wearing. "It really looks as coat, which he was wearing. "It really looks as good as new," she said. Should these incidents be thought too trivial to be worth recording, it is to be remembered that they gave the greatest pleasure to the staff and inmates of the Home. The prosperity





H.R.H. THE DUKE OF YORK.

H.R.H. THE DUCHESS OF YORK.



H.R.H. THE PRINCESS ROYAL.

THE EARL OF HAREWOOD.





H.R.H. THE DUKE OF

H.R.H. THE DUKE OF KENT.

revered—the cry, "Here's the King!" would be raised, and immediately his Majesty would

find himself the object of an immense popular demonstration, most embarrassing and inconvenient. In fact, his Majesty would render himself liable to be arrested by the police and charged with causing an inextricable block of the

traffic, vehicular and pedestrian, only that the King is above the law. His Majesty can

have no privacy, no freedom of movement, outside the Palace! This is one of drawbacks of his attraction personally, and the affection and

devotion he inspires as King.
When the King and Queen do leave the Palace on one of their appointed public visits, they have to drive, and not walk, to save themselves - if for no other reason - from being adoringly "mobbed" by their devoted people. They

put aside their crowns and imperial robes which they wear when they meet the Lords Spiritual and Temporal and the Commons at the opening of Parliament; and, at these more public appearances they come to their people as the leading Gentleman of the land, and its first Lady. The royal dignity remains, for it is innate in their character, and with it is combined an engaging naturalcharacter, and with it is combined an engaging naturalness and cordiality. They meet the people on the people's own ground. There is no trace of condescension. They have a sympathetic understanding of their people's life and labours, and an unwearying solicitude for their well-being. Of course, an amiable disposition is expected of royalty. It can be said of the King and Queen that they have that perfection of good manners—the art of putting at their ease those with whom they talk. And on both sides respect and deference are maintained. respect and deference are maintained.

H.R.H. PRINCESS ELIZABETH.

H.R.H. PRINCESS MARGARET

ROSE.



H.R.H. THE DUCHESS OF KENT.

VISCOUNT LASCELLES.

THE HON. GERALD LASCELLES.

THE ROYAL FAMILY: PORTRAITS OF THEIR MAJESTIES' SONS, DAUGHTER, DAUGHTERS-IN-LAW, SON-IN-LAW, AND GRANDCHILDREN. The Prince of Wales, their Majesties' eldest son, was born in 1894. The Duke of York, their second son, was born in 1895. In 1923 he married Lady Elizabeth Bowes-Lyon, daughter of the fourteenth Earl of Strathmore and Kinghorne, and has two daughters, Princess Elizabeth, born in 1926, and Princess Margaret Rose, born in 1930. Princess Mary (declared the Princess Royal in 1932), their Majesties' only daughter, was born in 1897. In 1922 she married the sixth Earl of Harewood (then Viscount Lascelles), and has two sons, Viscount Lascelles, born in 1923, and the Hon. Gerald Lascelles, born in 1924. The Duke of Gloucester, their Majesties' third son, was born in 1900. Their fourth son, the Duke of Kent, was born in 1902. In 1934 he married Princess Marina, the youngest daughter of H.R.H. Prince Nicholas of Greece.

> oys were assembled, a photograph on the wall caught her eye. It showed her carrying an infant pick-a-back. "Ah, there's my little George!" she exclaimed. The boys cheered and laughed, tickled, it may be, The boys cheered and laughed, tickled, it may be, by some perception of the universal mother in that rarest of beings, a Queen. Entering the kitchen, her Majesty found the cook and the scullery-maid at work. "What a nice, airy room!" she said to them. "And that stove. I know its kind and how useful it is." The superintendent's daughter, who was attending the Queen on her rounds, mentioned that the King, when he opened the institution some years before, warmed his hands at the kitchen fire. "Really," said the Queen, "was it so cold as that?" A kitten was curled up on a chair by the fire. The A kitten was curled up on a chair by the fire. The Queen played with it with the end of her fur, saying, "What a dear little thing." In the workshop, where

of such small talk, like that of a jest, lies on the tongue of the talker and in the of those who hear. It helps also to an understanding of the Queen's graciousness. A remarkable instance of the affection in which her Majesty is held was afforded during a visit to the Black Country on which she accompanied King. As she entered one of the great iron-foundries, the workmen, numbering several

hundreds, sang a song, popular at the time, "My Mary," and beat a ringing time to the chorus with their hammers-

Kind, kind and gentle is she, Sweet is my Mary; The apple-blossom on

the tree not so fair Is not so as Mary.

The workmen were very shy about the demonstration beforehand. They asked the manager to inquire whether the King and Queen would

like it. Their Majesties gave a most cordial consent. The Queen was delighted.

I was also present at a visit of the King and Queen to working-class houses built by the London County Council at Wandsworth, where I saw an example of the way of his Majesty in getting over diffidence in conversation. In the little garden plots at the backs of the dwellings, the curiosity of the King was excited by rows of small earthenware pots placed on short sticks, their mouths downwards, along the flower-borders. Asking what they were for, he heard with amused surprise that they were traps for those unpleasant and destructive garden pests, the earwigs. They come out at night and nibble at the flowers for the nectar, and, in response to their habit of seeking shelter in holes and crevices before dawn, they cluster into those cosy, grass-lined pots, unconscious [Continued on page 720.

## THE KING IN HIS YOUTH:

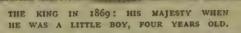
HIS MAJESTY AS A CHILD AND AS A YOUNG MAN.

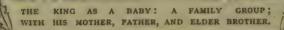


HIS MAJESTY (THEN PRINCE GEORGE) AT SCHOOLBOY AGE: THE KING IN 1877.

Carried Man

and the







EARLY DAYS IN THE ROYAL NAVY; IIIS MAJESTY IN 1880; FIFTEEN YEARS OLD.



AS A LIEUTENANT IN THE ROYAL NAVY: THE KING ABOUT TWENTY YEARS OLD.



N 1886: THE KING IN THE YEAR IN WHICH HE ATTAINED HIS MAJORITY.



COMMANDER OF A TORPEDO-BOAT: THE KING IN 1889, WHEN HE WAS TWENTY-FOUR.



THE KING AS PRINCE OF WALES: HIS MAJESTY-WITH A FAVOURITE DOG IN 1906.



SHORTLY BEFORE HIS MARRIAGE IN 1893: THE KING AT THE AGE OF TWENTY-EIGHT.

His Majesty King George V. was born on June 3, 1865. He is the second but only surviving son of his late Majesty King Edward VII. and of her late Majesty Queen Alexandra, daughter of King Christian 1X. of Denmark. His Majesty was made Duke of York in 1892 and Prince of Wales in 1901. In 1893 he married

H.R.H. Princess Mary of Teck (now H.M. Queen Mary). Of their six children five survive. At the death of his father on May 6, 1910, he ascended the throne, and he was crowned at Westminster Abbey on June 22, 1911. He passed through all the stages of naval promotion, and is now Admiral of the Fleet.



THE QUEEN IN HER YOUTH:
HER MAJESTY AS A CHILD
AND AS A YOUNG WOMAN.



THE QUEEN AS A LITTLE GIRL: A POSED PORTRAIT TAKEN WHEN SHE WAS ABOUT SIX.



HER MAJESTY WHEN SHE WAS DUCHESS OF YORK: A PHOTOGRAPH TAKEN IN 1893.



THE QUEEN WITH HER BROTHERS IN 1870: A PHOTOGRAPH AT THE AGE OF FOUR.

HER MAJESTY WHEN SHE WAS PRINCESS MARY OF TECK: A PHOTOGRAPH TAKEN IN 1882.



THE QUEEN AS A YOUNG WOMAN: HER MAJESTY IN 1887, WHEN SHE WAS TWENTY.



THE QUEEN SOON AFTER HER DÉBUT IN SOCIETY: A PORTRAIT OF ABOUT 1887.



HE QUEEN ON HER WEDDING DAY, JULY 6, 1893: HER MAJESTY AS A BRIDE.



ER MAJESTY WITH A DOG WHICH SHE OWNED IN THE 'EIGHTIES.

Her Majesty Queen Mary was born at Kensington Palace on May 26, 1867, the only daughter of H.H. the Duke of Teck and of his wife, H.R.H. Princess Mary, younger daughter of H.R.H. Adolphus Frederick, first Duke of Cambridge, son of King George III. The future Queen was christened Victoria Mary Augusta

Louise Olga Pauline Claudine Agnes. She married her cousin, then Duke of York, on July 6, 1893, at the Chapel Royal, St. James's Palace, and, after his accession to the throne on the death of his father, King Edward VII., was crowned Queen at Westminster Abbey when his Majesty was crowned on June 22, 1911.

KING AND QUEEN WITH THEIR PEOPLE. (Con. from p. 717). of the doom awaiting them at the gardener's hands in the morning. Whether the surprise of his Majesty was pretending or all in good faith, I cannot say, it certainly gave the greatest pleasure to the occupiers of the dwellings to be able to boast afterwards that they told the King something he did not know! And, indeed, it was something to be proud of!

His Majesty is not much of a smoker, and prefers a cigarette to a cigar or pipe.

At important public functions which the King attends in State, such as the opening of a dock, or a municipal works, or the laying of the foundationstone of some great institution, it may be noticed sometimes that when the time comes for his Majesty

life of the community-its joys and its griefs, its aspirations and its ideals, its sports and amusements. Thus the monarchy has ceased to be political,

and has become wholly a national and social insti-tution, to the greater happiness of the Sovereign, the honour and glory of the country, and the contenthonour and glory of the country, and the contentment of the people. The King stands aloof from Party contentions. As Head of the State he gives counsel and guidance, and, as such, he has immense influence on public affairs. But in the exercise of the Crown's executive prerogatives his sole thought is to carry out the policy of the Party returned to power at the General Election. His Majesty has adapted the monarchy to the demands of a modern democratic State, founding it on the people's will, and making the people's will supreme in the carrying out of kingship's constitutional functions. "The out of kingship's constitutional functions. "The foundations of the nation's glory," he has said, "are in the homes of the people." It indicates the direction in which his thoughts turn.

The moderating and reconciling influence of the Sovereign in affairs has thereby been enhanced. Patriotism more than ever centres round the person greater assets. Has ever a Sovereign had so wonder-ful a demonstration of his of the King, and patriotism is one of a country's ful a demonstration of his personal magnetism and of his people's allegiance and devotion as that which greeted King George at Wembley Stadium on that memorable Saturday afternoon in April 1923, when the final tie was to be played for the Football Association Cup? The Stadium is designed to hold 125,000 spectators. On this occasion over 200,000 entered it. Tens of thousands forced their way in by storming the barriers. The playing-field was invaded. The ambulance corps was hard pressed to carry away on stretchers the dozens of men and women who suffered in that swaying and crushing and screaming multitude.

Suddenly in that scene of frightful confusion and uproar, the band was heard playing the National Anthem, announcing the arrival of the King. At the sight of his Majesty standing at the salute in the box, a deep silence fell on the jangled crowd. All bared their heads and stood to attention. "God Save the King" was sung by a myriad voices, followed by three echoing cheers that assailed the skies. A desperate situation was saved!



THEIR MAJESTIES THE KING AND QUEEN (THEN DUKE AND DUCHESS OF YORK) IN 1895: A PORTRAIT STUDY SHOWING THEM AT HOME WITH THEIR DOG.

This photograph of their Majesties was taken in 1895, two years after their marriage. The King was then thirty years of age and was a Captain in the Royal Navy.

Royalty is more accustomed, perhaps, to a different sort of earwig—the one that obsequiously whispers flattery in the ears of those in high stations. not know to what extent, if any, King George has had experience of that kind of earwig. But flattery should be distasteful to a man so frank and unaffected as he is; a man, too, whose basic characteristic is seriousness. To a monarch glorying, as he does, in his Kingdom and Dominions, proud of his people, having so high a conception of kingly duty and service, flattery, even in courtiery, would, indeed, be wasteful and ridiculous excess. In lower circles, loyalty feeds upon what it sees of royalty. the King and Queen come into contact with humble folk, the compliment on the lips of those who have folk, the compliment on the nps of the been spoken to by their Majesties, or have seen them at close quarters, is invariably, "Aren't they nice at close quarters, is invariably, "Aren't they nice and friendly? No side. Just like any of us. No different." The people are pleasantly surprised to find their Majesties not what they had expected them to be, but as they are—English in their simple, earnest nature.

King George and Queen Mary contribute their share to the common stock of a house-party's enter-tainment by their sociability. In society it is regarded as a breach of etiquette to speak to the King unless first spoken to. It is not for a private citizen, as Dr. Johnson said, to bandy civilities with his Sovereign. The custom is to wait for his Majesty to make the approach and start the conversation. Hosts and their guests, nevertheless, talk and laugh and amuse themselves in the King's presence, and the King takes his part in his unaffected and natural way. By putting himself at ease with his friends, he puts his friends at ease with him.

his friends at ease with him.

King Edward was particularly fond of playing cards. King George derives but little enjoyment from cards. Indeed, it is understood that he dislikes them. He prefers a game of billiards. But he would rather spend his time in conversation, which the vogue of card-playing, with its absorbing silences, has almost killed. The King has a relish for talk on matters of concern—social, scientific, literary, artistic, historical, sport, manners and customs—any subject, in fact, but political in the Party sense—and enjoys the clash of opinion which arises when a topic is regarded from as many different angles as there are different temperaments in the company. ere are different temperaments in the company. His own contribution to the discussion of a grave matter is marked by the deep thought and wide outlook of an essentially grave and sympathetic mind. He likes to hear a good story well told, and shows his enjoyment of it in a very hearty laugh.

to speak, the Home Secretary, who is usually the Minister attendance on such occasions. presents to him typewritten document, which he pro-ceeds to read as his speech. This is a constitutional in-dication that what the King says - though he himself may have written the speech, or have suggested its terms - is said on the advice of his Ministers; just as what the King says in his Speech from the Throne in the House of Lords, to the assem bled Lords and Commons, at the opening of Parliament. is said on the Ministers' advice. But at the more numerous public appearances of the King in London and the country, his Majesty speaks from his own mind and heart, showing himself in those speeches in concord with the



THE KING GEORGE TREE IN GREENWICH PARK: A PLANE TREE PLAN
TO COMMEMORATE THE CORONATION OF THEIR MAJESTIES.

This London plane tree, standing in Greenwich Park, bears the inscription: "Planted to Commemorate Coronation of King George V. and Queen Mary, June 22nd, 1911." It is also interesting as showing the hei and girth to which a tree can attain in a life-time no longer than the duration of King George's reign.

## THE KING AS PHILATELIST: STAMPS IN HIS MAJESTY'S GREAT COLLECTION.



These are rough water-colour sketches, marked Id. and 2d. respectively, of the first postage stamps, the lower value in black and the other in blue. They were formerly in the possession of Sir Rowland Hill, introducer of the penny postage, and were sent by him in 1840 to the Chancellor of the Exchequer, Sir F. T. Baring, to show him how the stamps would look.



5

Many trial engravings and proofs were made before our first stamps came into being. Here is seen (left) a stamp with the Queen's head, but with a background which was rejected in favour of one in the form shown on the right, but without the head.



The Mauritius portion of the royal collection includes both the historic rarities called the "Post Office" stamps. The ld. red is here seen used, and is still on the original letter on which it was posted in Mauritius in 1847. This stamp was formerly in the collection of the late Earl of Kintore.



A proof from a small experimental plate, made in 1841, of twelve of the "Two Pence," having white lines above and below, but no letters in the lower corners.



The King's copy of the 2d, "Post Office" stamp of Mauritius is unused, and is the finest specimen known. The stamp was discovered in a long-discarded schoolboy collection, whose owner had bought it for a few pence forty years earlier. It fetched a record price for the period at a London auction in 1904, but its value has



This enlargement of the stamp shown at the left centre, without the lettering, shows the beautiful engraving of the Oueen's profile and the effective design.



One of the choicest blocks of rare stamps in the royal collection is an unsevered group of five of the second 2d. stamp of Mauritius, inscribed "Post Paid." The first stamp in the block is the very rare error reading "Penoe" for "Pence."



When King Edward VII. came to the throne, his son took a great interest in the new stamps that had to be prepared for his reign. The royal collection has many interesting examples of the essays or suggested designs submitted by contractors to the authorities.



This 9 d. Plate 5. GT.

Stitain damp was
taken from my collec.
tion and given to
the rational Philatelia
war Funds auction
in September, 1915.

George R.J.





Chief among the King Edward VII. items are the two original photographic proofs of the accepted stamp, actually approved and initialled by King Edward. On the proof approved for the frame surround, a note indicates that the head is leaning too far forward. The other proof shows the rejected frame design, but gives the correct pose for the head.

Stamp-collecting has been one of the King's hobbies since boyhood. In early manhood his Majesty decided to restrict his collections to the stamps of the British Empire. In the course of the years these collections have been developed with loving care on definite historical and scientific lines. The royal collection now extends over some two hundred albums, and contains



At the time of King Edward's death in 1910, a new 2d. stamp was ready for issue, but its circulation was not proceeded with, and practically the whole edition was destroyed. This page from King George's collection shows an unused pair of this stamp from the corner of a sheet, and also one used on a letter addressed to the then Prince of Wales on May 5, the day before he became King. This is the only used copy known of this stamp, which has, therefore, an extraordinary rarity value.

not only most of the actual stamp varieties ever issued in the Empire including the rarities, but also many unusual items throwing light upon the origin and growth of the system of prepaying postage by means o stamps. It is this historical matter, as much as the many superlexamples of the stamps, that makes the royal stamp collection the most fascinating ever formed. A few of these special items, many of which are not to be found in other collections, are shown here. Most of them represent important stages in the inception and evolution of our stamps but they can only give a slight indication of the Empire-wide scope covered in the great range of albums. The King has the original penci design in outline for the historic envelope by William Mulready, R.A. This was sold at a London auction on April 28, 1864, when it was stated by the

auctioneer that this was the only sketch of the design made by the artist. A note in ti royal collection says that from statements made by Mr. Mulready to his friends it woul appear that the original idea for the design was given to him by Queen Victoria and was carried.

### THE QUEEN'S GRACE: THE DIGNITY AND CHARM WITH WHICH HER MAJESTY WEARS HER JEWELS.



ROYAL DIGNITY

THE REAL PROPERTY OF THE PARTY OF THE PARTY



### CHINESE JADE. TREASURES OF SOME OF THE QUEEN'S

REPRODUCTIONS BY GRACIOUS PERMISSION OF HER MAJESTY THE QUEEN.



A VITRINE IN HER MAJESTY'S COLLECTION; CONTAINING A GROUP OF PIECES IN CHINESE JADE AND OTHER HARD STONES:

A PHOTOGRAPH SUGGESTING THE INCOMPARABLE BEAUTY OF THE MATERIAL.

ON the opposite page we give reproductions in colour of some of the beautiful pieces of Chinese jade included in the world-famous collection of her Majesty the Queen. Concerning the silver and jade bat here shown, Professor and jade bat here shown, Professor Tancred Borenius writes, in our contemporary "Apollo," that it is an eighteenth-century example of considerable interest on intrinsic grounds and from its associations, being a Coronation gift from the British colony in Hong Kong in 1911. He continues: "The plece is fashioned as a large silver bat inlaid with plaques of brilliant translucent emerald green [Continued opposite.



N EIGHTEENTH-CENTURY CHINESE SILVER AND JADE BAT, SYMBOLICALLY CONVEYING A WISH OF LONG LIFE AND HAPPINESS: A CORONATION GIFT.

jade. Two pieces of rose-quartz form the eyes of the animal. The bat is the Taoist emblem of happiness—the Chinese word, both for happiness and for bat, being the same—namely, fu. Moreover, it should be noted that the two upper segments of the bat's body are peach-shaped, the peach being the Chinese symbol of longevity. Hence the whole piece, in symbolic terms, conveys the double wish of long life and happiness." Our monochrome reproduction of the vitrine containing jade pieces cannot do more than suggest the incomparable beauty of the material and its astonishing range of vivid or delicate colour. or delicate colour.

# THE QUEEN'S TREASURES OF CHINESE JADE: RARE PIECES FROM HER MAJESTY'S COLLECTION.

REPRODUCTIONS BY GRACIOUS PERMISSION OF HER MAJESTY THE QUEEN

Majesty's manifold interest in art is here illustrated. Professor Tancred Borenius, the distinguished art critic and historian, writing in our contemporary, "Apollo," says: "The Queen has brought together a collection of jade pieces of unusual interest, containing examples of remarkable quality. The incenseburner [is] a very notable carving of the period of the Emperor K'ien-Lung (1736-1795). The decoration is in low relief with stylised dragon forms. Of truly exquisite quality are two translucent lavendercoloured jade rice-bowls and covers enriched with pencil decoration in gold . . . a very rare type of K'ien-Lung work.
Two superlative specimens of seventeenth-century jade [were] made for the Moghul Court at Delhi. The box with the pierced lid is of astonishing thinness. The plain box is sculptured from jade of absolute purity, entirely uncarved to emphasise the perfection of the material. The lotus motif is illustrated in the translucent pale celadon jade figure of Buddha."



A SPICE BOX IN PURE WHITE JADE SET WITH RUBIES, OTHERWISE PLAIN, EMPHASISING THE PERFECTION OF THE MATERIAL: A SUPERLATIVE EXAMPLE OF SEVENTEENTH-CENTURY WORK.



MADE (LIKE THE BOX ABOVE) FOR THE IMPERIAL MOGHUL COURT AT DELHI: AN EXQUISITE SEVENTEENTH-CENTURY WHITE JADE PERFUME BOWL, WITH PIERCED LID.



"A VERY RARE TYPE OF K'IEN-LUNG WORK": A LAVENDER JADE BOWL PENCILLED WITH GOLD— ONE OF A PAIR.

(ABOVE) A JEWELLED BUDDHA IN TRANSLUCENT PALE CELADON JADE, SEATED ON AN ENAMELLED LOTUS THRONE, BACKED BY A "GLORY" SHAPED AS A FLAME-EDGED LOTUS PETAL ENAMELLED WITH SCROLL FOLIAGE AND A SYMBOL OF LONGEVITY: A SEVENTEENTII-CENTURY PIECE, PROBABLY OF SINO-TIBETAN ORIGIN.



A CURLED LOTUS LEAF WROUGHT IN BLUE CHALCEDONY: A STONE FAVOURED BY EIGHTEENTH-CENTURY CHINESE CARVERS.



"A VERY NOTABLE CARVING" OF THE K'IEN-LUNG PERIOD: AN INCENSE-BURNER IN SEAWEED-GREEN JADE.



HIŞ MAJESTY'S HORSE, LIMELIGHT (J. CHILDS UP), BY PHAROS—VERVAINE: WINNER OF THE NEWBURY SPRING CUP, THE HARDWICKE STAKES, AND THE DUKE OF YORK HANDICAP IN 1933.



THE HORSE WITH WHICH THE KING WON HIS FIRST RACE— THE FITZWILLIAM STAKES AT DONCASTER IN 1911: PINTADEAU (H. JONES UP), BY FLORIZEL H.—GUINEA HEN.

A LTHOUGH King George has not hitherto been so prominently associated with the Turf as was his

father, King Edward, or so successful in its major events, yet both he and Queen Mary take a strong personal

interest in racing, as is proved by their regular visits to

the Derby, Ascot, and other meetings, which they attend

with obvious enjoyment. We illustrate here some of

the King's most successful horses. In 1928 his filly

Scuttle won the One Thousand Guineas and was second

in the Oaks. Friar Marcus was a notable two-year-

old of 1914. His Majesty's racing colours, as shown



SCUTTLE, BY CAPTAIN CUTTLE-STAINED GLASS.



FRIAR MARCUS, BY CICERO-PRIM



ENTERED FOR THE NEW RACE (FOR WHICH THE KING HAS GIVEN A PLATE) AT THE SPECIAL JUBILEE MEETING, MAY 6: SLAM (J. CHILDS UP), BY WINALOT—SKIP BRIDGE.

above, are purple, with gold braid, scarlet sleeves, and black velvet cap with a gold fringe. This year's season has a new feature of great interest in the additional meeting to be held at Kempton Park on Accession Day (May 6) to celebrate the King's Silver Jubilee. For a new race (with a prize of 1150 sovereigns) his Majesty has given a piece of plate valued at £100. There are thirty-three acceptors for the event, and it is possible that the King may win it with his horse Slam (Winalot-Skip Bridge). The usual Jubilee Meeting at Kempton Park will be held on May 10 and 11.

# HIS MAJESTY'S HORSES-FOR CEREMONIAL AND PRIVATE USE, 1910-1935.



At the funeral of King Edward, the King rode his brown gelding, Rupert, who was his charger from 1910 to 1911. Rupert's place was taken by Delhi, another brown gelding. Delhi was ridden at the Durbar, and was the King's

charger till 1924. He died in 1927, twenty-three years old. In 1925, the King rode the grey gelding, Silver Mark, who died in 1928, sixteen years old; and from 1926 to 1928 he rode Anzac. Since 1929 he has ridden Brownie.

THE KING'S DOGS: CLUMBERS AND LABRADORS IN HIS MAJESTY'S KENNELS AT SANDRINGHAM.



A GROUP OF THE KOVAL LABRADORS, OF WHICH THERE ARE NINE IN THE MAIN NENNELS AND ABOUT THIRTY DISTRIBUTED OVER THE ESTATE IN CHARGE OF KEEPERS: BRAUTEDIUL SHOOTHING DOOS IN TERECT CONDITION.



THE KING'S THREE PERSONAL SHOOTING DOGS, WHO ACCOMPANY HIM TO BALNORAL: SANDRINGHAM SINON, BOB, AND SANDRINGHAM SCRUM, THE SIRE OF THE OTHER TWO (LEFT TO MIGHT).

NO ONE will deny that, in spite of the heavy responsibilities of the peat twenty-free years, his Majesty King, Cosign has offered expeated proof of his analyst to associate himself with the everyday interests of his subjects; her it must be a special edigibit to such a dop-loving people as the British to realise that the King not only possesses one of the best kennels of shooting dogs in the country, but that the fine working qualities of these dogs are entirely attributable to his Majesty's personal supervision of their training and routine. Moreover, it is the King himself who has insisted that the supremency of the royal kennels should rest on Sanderingham-bred dogs and no others. It is interesting to recall that history offers abundant evidence that the breeding and maintenance of dogs of quality have ever been the delight of kings. It is known that greyhounds, remarkably similar to those we know to-day, were employed by the Phrazosh for coursing hazes under conditions that cerresponded closely with those at present in vegue; that, 2000 years or more ago. Arabian kings years to be a subject of the property of the past Hounds and Clumber Spaniels, while Queen Alexandra, the greatest deg-lover of them all, exhibited Borzols, assessed and College, under her prefix of "Wolfderforn." So larget was a Schibited Borzols and the property of the property of



SANDRINGHAM STOW (BEN): A FIVE-YEAR-OLD BLACK LABRADOR WHO WON TWO FIRSTS AT CRUFT'S IN 1932 AND WAS ONLY BEATEN BY LADY HOWE'S FAMOUS BRANSHAW BOB.

THE KALLEN

BELLIN



D. C. Dennistra Ov. His Mall



SANDRINGHAM SAILOR RETRIEVING FROM WATER, AT WHICH HE EXCELS:
A DOG BY SANDRINGHAM SCRUM (A FAVOURITE WHO ACCOMPANIES THE
KING TO BALMORAL) EX SANDRINGHAM SODA.



THE MAGNIFICENT HEAD OF SANDRINGHAM SPARK, THE FINEST OF ALL THE ROYAL CLUMBERS: MIS MAJESTY'S FAVOURITE, WINNER OF TWO FIRSTS AT CRUFT'S IN 1934.

THE KING. ARTICLE BY MAJOR MITFORD BRICE. PHOTOGRAPHS BY STANLEY BALLANCE, A.R.P.S., F.R.MET.S., F.R.A.S.

OF GREAT PERSONAL INTEREST TO THE KING: SOME OF THE BEST SHOOTING DOGS IN ENGLAND.



A FINE GROUP OF A NUMBER OF THE ROYAL CLUMBERS, WITH MR. HIGGS, THE KING'S HEAD KENNELMAN: A TYPE OF SHOOTING DOG TO WHICH THE KING IS PARTICULARLY ATTACHED ON ACCOUNT OF THEIR WORKING QUALITIES.



SANDRINGHAM SPARK: "A KING AMONG DOGS," IN THE WORDS OF MAJOR MITFORD BRICE, THE AUTHOR OF THE ACCOMPANYING ARTICLE ON THE ROYAL KENNELS.

In her love of dogs that the present King allowed her to retain control of the Sandringham kennels (built as long ago as 1679) after King Edward's death, and it was not until after her death in 1925 that his Majesty took over the kennels, substituted the prefix "Sandringham" for that of "Wolferson," and reintroduced the Clumbers to which he is so devoted. The King's attachment to the Clumber Spaniel, whom, he regards as a steadier worker than the Springer Spaniel, is partly due to the fact that these dogs, being the only shooting dogs to work in packs of four, six or eight, are particularly suitable to large estates, and partly to the fact that for hunting up game in rough country, a type of shooting that the King specially appreciates. The Clumber is unsurpassed. Indeed, it is his Majesty's opinion that there is no prettier sight than a number of these silky-white animals, with their pale-lemon markings, anatously hunting up woodcock and pheasants amongst the rhodedendrons and thick foliage of the Sandringham estate. There the Clumber is one heavy for work, and his insistence that every dog in the royal kennels shall be too heavy for work, and his insistence that every dog in the royal kennels shall be too heavy for work, and his insistence that every dog in the royal kennels shall be Clumbers and Labracdors being slightly white gift of whose costs, and the general alertness of whose bearing have more eloquently spoken of perfects, physical fitness; and it is easy to see that the King's present policy is identical with that which, in 1926, induced him to start his Clumbers with four speciments of a Stuffelk working ratio.

# OUR NOTE-BOOK.

By G. K. CHESTERTON.

THE reign of King George the Fifth is a study in survival and continuity, aptly symbolised by a King who has stood firmly for social sanity and the normal. As a passage in history, it has broadly been the period during which the national solidity of our nation, for centuries its peculiar strength, showed itself at least strong enough to survive two tremendous tragedies. The title of the first tragedy is the War; the title of the second tragedy is the Peace. In its possibilities at least, the Peace is more tragic than the War. But, so far, it is true that the tradition has held firm. Everywhere else, for good or evil, such traditions have been transformed or dissolved in wider or wilder revolutions concerned with race or religion. For some of us, religion is even deeper than patriotism, and race infinitely more shallow than patriotism. But the accident of such an intermediate position makes it possible to see

even more clearly that there is a truth in the European saying: "Patriotism is the religion of the English." England is not Fascist or Communist or Catholic or Protestant or Atheist; but England is English. And it is the final paradox of this most paradoxical people that they may yet live to be the last of the old nations; but this English nation will have lived for centuries without anybody even naming such a thing as an English Nationalist. It has its disadvantages. England has lost a hundred English things which would have been saved by the self-conscious nationality of more tragic lands. But England has not lost the subconscious nationality, which acts with almost animal instinct. Nobody has noted enough that the reaction against the War did not appear until after the War. The Englishman was ready to be a Pacifist, but not a Defeatist. And the collapse of capitalist civilisation throughout the world has damaged us less than it did wealthier countries; not because we are any nearer to having a land fit for heroes to live in, but because our bewildered

people are all heroes, in the matter of being ready to live anywhere.

This short summary will be simplified if we do This short summary will be simplified if we do not exaggerate the chasm left by the War. In some ways, the militant conflict was a political armistice. A truce is a suspension of hostilities; and this was a suspension of everything else except hostilities. But many things called Post-War are really Pre-War. Very broadly, apart from political details, we may describe the Pre-War period as the Age of Utopias. Socialism in many shades, some of them pale enough, had spread ever since the time of William Morris; it was now dominated by the apocalymtic genius of had spread ever since the time of William Morris; it was now dominated by the apocalyptic genius of Wells. Bernard Shaw did a parallel work in a series of most amusing Morality Plays, to instruct the populace in the new religion. Socialism is a simplification which must here be yet further simplified. First and last, two things are said about Socialism, for and against. First, that it promises justice, in the equal distribution of human bread to human beings. Second, that it threatens liberty; since it could not be distributed so mechanically except by an almighty machine. Whichever we think the truth, we ought to face the fact; a fact not rare in our fallen race. It was found easy to do the bad part and hard to do the good. The State began to regiment

the poor, but not to feed the poor. It was difficult for Parliament to pass laws providing people with bread; but it was easy for Parliament to pass laws bread; but it was easy for Parliament to pass laws depriving them of beer. Now, this is a case in point, because that extension of bureaucratic control, which some trace to the War, can be traced quite clearly before the War. Dora is not really a daughter of Bellona, but of Utopia. Only, before the War, she was pale and thin and somewhat spectral, like so many of her vegetarian advocates; she pounced upon the except of discipline and she throws on bleed. But the excuse of discipline, and she throve on blood. But whatever our own moral tastes in such matters, it is broadly true that this Pre-War period was stamped with a type of reform which regulated the populace for its own good, and passed it through a sort of new machinery of cards and indexes and often compulsory benefits. The type and standard of it was the Insur-

ance Act, which compelled the workman to spend

THE THANKSGIVING SERVICE AT ST. PAUL'S ON THE OCCASION OF THE LAST ROYAL JUBILEE CELEBRATED IN THIS COUNTRY: THE SCENE OUTSIDE THE CATHEDRAL AS QUEEN VICTORIA LEFT AFTER THE DIAMOND JUBILEE CEREMONY ON JUNE 22, 1897.

The sixtieth anniversary of Queen Victoria's accession was celebrated on June 22, 1897, with gorgeous pageantry. The Queen's carriage stopped when it came to the steps of St. Paul's Cathedral. There a Te Deum was sung in the open air, followed by a prayer and a Benediction. Then the cream horses went on and drew the Queen for miles past her cheering subjects. She wrote in her Journal: "No one ever, I believe, has met with such an ovation as was given to me."

From the Painting by G. Amalo.

some of his wages on a medical safeguard and compelled the employer to spend some of his wealth on safeguarding that safeguard. We need not debate the deeper danger, alleged by those who suggested that it divided the citizens permanently into masters and servants. It stood early in the history of the reign, and still stands for this social trend in it.

Broadly, the War broke the old things that were already brittle, but did not break the new things that were already strong. And, for good or evil, those new things were already tending to centralisation and the sort of officialism that is called organisation. It was already a trend to social discipline when it was stiffened by military discipline. Some theatrical things did collapse, but not these things. Early in the reign came demonstrations at least very demonstrative, like the Orange revolt against Home Rule or the Suffragette riots. But little was left of the triumph, except where it went with the trend. Little was left after the War of the legend that a brilliant barrister from Galway had been a warrior defending the sacred soil of Ulster, a romantic country near Utopia. But everything remained of the reality near Utopia. But everything remained of the reality that England and Ireland were going different ways, and England towards urban organisation; and of the reality that real religious cultures divided Ireland,

and both had real and sincere supporters in England. The sham fight was abandoned, but only in favour of the real fight, not of the real peace. The theory that Irish people must be governed for their own good, because rapparees are a species of chimpanzees, vanished entirely; for it had never been anything but a newspaper nightmare. But the theory that English people must be governed for their own good, because modern trade and transport depend on a dependable demos, that theory has not vanished, but grown more visible and vivid; for it is the trend of our time.

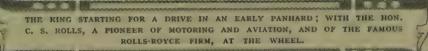
It was the same with Parliamentary changes, and especially the Parliamentary vote when it was captured by the Suffragettes. The entry of women into Parliament was at best a sort of pageantry, and has never greatly altered our ancient Parliamentary forms. But the entry of

women into Industry, into the trades and professions traditionally entrusted to men as the normal breadwinners-that has made a very great difference indeed, and a difference that has continued after the War, as it would have continued without the War. And that has continued because it co-operated with the trend to a type of organisation which sometimes called itself Socialist but was quite often Capitalist. Suffragette demand for votes was a melodrama; though sincere, like many melodramas. But the absorption of mothers and housewives into a proletariat was a drama; this is no place for discussing whether it was a tragedy. It was the same again with Parliamentary institutions, before and apart from the feminine capture of the Parliamentary vote. Party System practically disappeared; but the Parliamentary system has very largely survived without the Party System. Nobody now believes that the Prime Minister and the Leader of the Opposition, who were often due to dine with each other the same even-

ing, exchanged denunciations deadly enough to drive them to fight a duel the next morning. But, to take a practical test, the control of the time of the House by the political leaders has steadily been stretched and stiffened, whether there were two parties or three parties or no parties. And that, again, because control by the centre was part of the trend towards substituting organisation for individual freedom. That trend appeared before the War was even threatened, and must be recorded before the War is judged.

It is true in another sense that the War did put It is true in another sense that the War did put an end to the Age of Utopias. It did not put an end to the tendency to take refuge in regulation and machinery, which often marked the plan of those Utopias. But it put an end to the Utopian mood, for reasons that are distinct and rather peculiar. We might say that the Post-War waves of thought, that have washed out the Utopian landmarks, have often been more like waves of fate than of faith. They offer regulation as a refuge; but only as a refuge. What was, at its best, rejected as impossible is now, even at its worst, accepted as inevitable. The real change from the old Utopias is simply that the new Utopias are not so Utopian. Even the revolutions Utopias are not so Utopian. Even the revolutions are now founded rather on original sin than on human perfectibility. The result is that, in some very [Continued on page 766]

# HIS MAJESTY'S MOTORS: THE KING'S CARS FROM 1899 TO 1935.

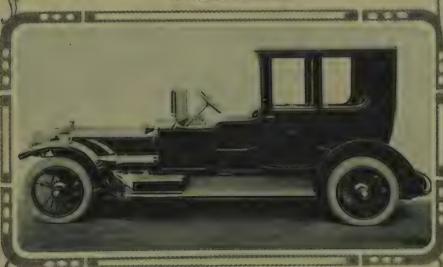




THE CAR USED BY THE QUEEN IN 1910: A 38-H.P. DAIMLER FOR ROYAL USE OF TWENTY-FIVE YEARS AGO.



THE ROYAL CAR OF JUNE 1912: A 57-H.P. DAIMLER PAINTED FOR HIS MAJESTY IN THE ROYAL COLOURS.

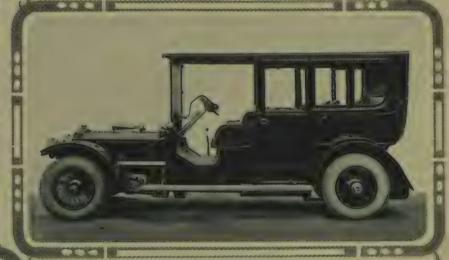


THE ROYAL CAR OF SEPTEMBER 1914: A 45-H.P. DAIMLER CHASSIS, WITH BODYWORK PROVIDING FOR AN OPEN DRIVER'S SEAT.

Nothing could illustrate more strikingly the extraordinary evolution in motor-car design during the present century than our upper right-hand photograph, which shows royal cars of 1899 and of 1935. In his selection of cars the King has



A 6-H.P. DAIMLER, BUILT IN 1899 FOR KING EDWARD (THEN PRINCE OF WALES), BESIDE ONE OF THE LATEST 50-H.P. DAIMLER CARS BUILT SPECIALLY FOR KING GEORGE.



A ROYAL DAIMLER OF DECEMBER 1910; WITH A 57-H.P. CHASSIS-THE COMPLETE CAR PAINTED IN THE ROYAL COLOURS.



A ROYAL CAR OF JUNE 1929: A SPECIAL SIX-WHEEL CROSSLEY CHASSIS DESIGNED FOR HIS MAJESTY'S USE AT SANDRINGHAM AFTER HIS ILLNESS.

always seen that he has been supplied with models of the best and most up-to-date design, and the evolution of the royal car therefore illustrates and recapitulates that of the British motor industry. His Majesty has remained faithful to Hooper coachwork and to the Daimler chassis—an exception being the six-wheel Crossley (with Hooper bodywork) delivered in 1929 for use after his illness. This car was designed primarily for estate work and for use over rough ground at Sandringham at a time when his Majesty was unable to ride his usual pony.

# THE SMILE WHICH HAS ENDEARED HIS MAJESTY TO HIS SUBJECTS.



THE KING'S SMILE: THE GENIAL AND FRIENDLY WAY IN WHICH HIS MAJESTY MINGLES WITH HIS PEOPLE.

In words broadcast throughout the Empire at Christmas 1934—words which have become world-famous—the King described himself as in some true sense the head of a great and widespread family. That his relationship with his people is, indeed, a closer and more intimate one than that which normally connects a monarch with his subjects is indicated by the photographs presented on this page. They show that in ceremonies of every kind, among people of every class,

from distinguished Generals of the Great War to humble allotment owners, his Majesty's cheery smile spreads abroad a spirit of good-fellowship and brings forth answering smiles from those about him. We may add that the scene shown in the photograph in the middle of the top row took place after the wedding of Princess Maud, the King's niece, to Lord Carnegie in 1923. His Majesty is seen taking part in a cheery family "send-off" for the newly married pair.

## THE SMILE WHICH HAS ENDEARED HER MAJESTY TO THE PEOPLE.



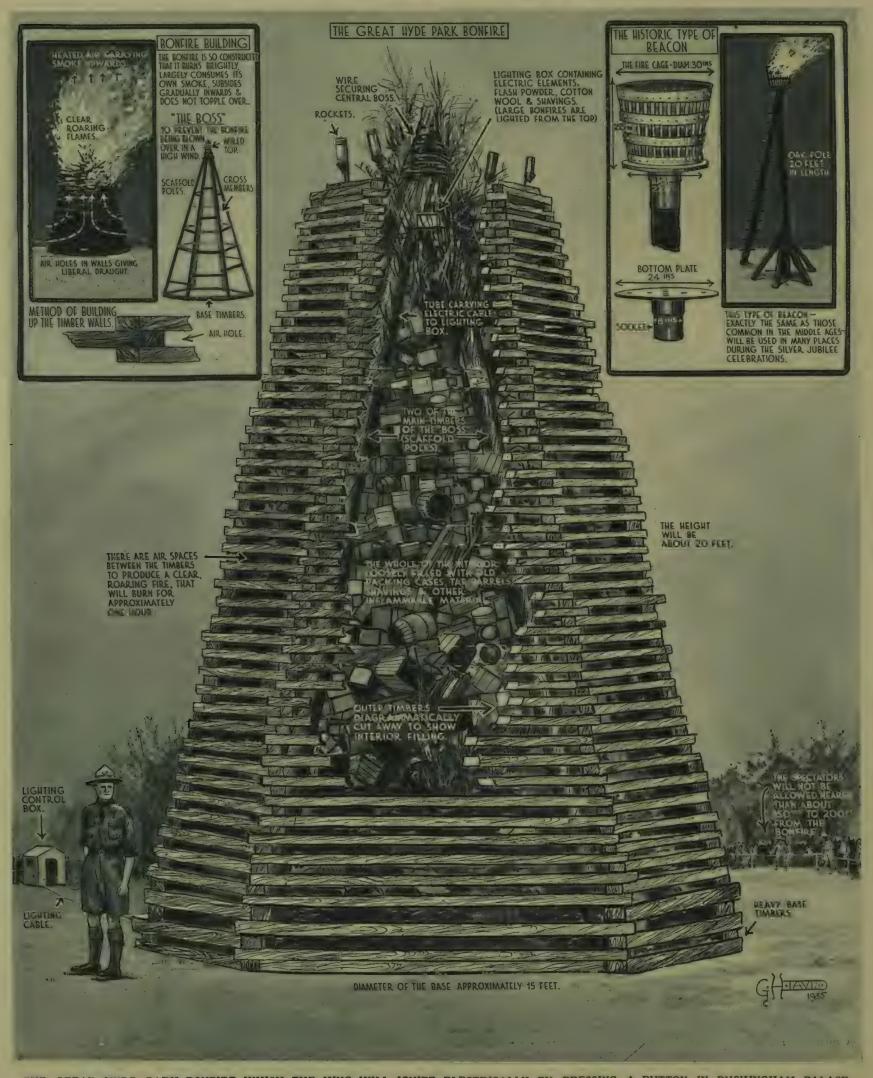
THE QUEEN'S SMILE: THE HAPPY AND CHEERFUL SPIRIT WITH WHICH HER MAJESTY GRACES HER PUBLIC APPEARANCES.

The smiling cheerfulness which her Majesty habitually brings to her public appearances is no less marked than the devotion with which the royal duties are carried out. As this happy page of photographs shows, the Queen's ready smile is in evidence at functions of every kind—whether it be a visit to an orphanage, an investiture at Oxford University, or a charity auction sale. It is this gracious and friendly charm, shared by their Majesties, which has endeared them to the

peoples of the Empire, and has made them, to millions of King George's subjects, not only figures to whom a royal respect is due, but friends to whom profound personal affection is given. Of the occasions illustrated on this page, perhaps the most interesting is that at which her Majesty was made a D.C.L. at Oxford in 1921—the first Queen of England to receive a University degree. Wearing her new cap and gown, she is seen walking in the procession with smiling enjoyment.

## THE BEACONS OF JUBILEE DAY: THE BONFIRE TO BE LIT BY THE KING.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED BY THE BOY SCOUTS ASSOCIATION.



THE GREAT HYDE PARK BONFIRE WHICH THE KING WILL IGNITE ELECTRICALLY BY PRESSING A BUTTON IN BUCKINGHAM PALACE:

THE FIRST IN A CHAIN OF SOME 2000 BEACONS—ITS CONSTRUCTION AND ITS LIGHTING.

By pressing a button in Buckingham Palace at 9.55 p.m. on Silver Jubilee Night (May 6) the King will ignite the great bonfire in Hyde Park, the first in a vast chain of bonfires, expected to number about 2000, that will blaze up at 10 p.m. all over England, Scotland, Wales, and Northern Ireland. That great organisation, the Boy Scouts Association, is managing this part of the celebrations, with its usual efficiency and thoroughness. The material for the Hyde Park bonfire has been provided free and will be erected by Mr. S. G. Chapple, aided by 25 Scouts, with another 50 transporting the timber from the store. To produce a successful bonfire the whole structure must be built scientifically (as shown above), so that it kindles easily at the appointed minute, burns brightly for at least an hour, subsides gradually inwards, and does not

topple over. No material is better than wood. The Hyde Park bonfire will have walls of timber joists, but others may consist of tree branches and any inflammable stuff. It is advisable not to use coal or old motor tyres. The bonfire is lighted from the top and burns downward like a torch. When electric ignition is not used, a common method of lighting is to carry a soft rope, steeped in paraffin or naphtha, from the base to a specially prepared inflammable apex. The local personage who is to light the bonfire then applies a torch to the bottom of the rope and sends the blaze running upwards to the correct spot. A rocket will be sent up before the lighting of each large bonfire. There will be a similar chain of Jubilee beacons across Canada, started by the Chief Scout, Lord Baden-Powell, in Winnipeg.

## THE SILVER JUBILEE FLOODLIGHTING: ST. PAUL'S DOME ILLUMINATED.



On this page and on three following pages, we give a selection of photographs illustrating beautiful effects achieved by the floodlighting of famous buildings for the King's Silver Jubilee—notably in London. Both sides of the Thames will be a blaze of lights and most of the large buildings on the Embankments are being illuminated. Several up-river bridges are also being floodlit; as are many war memorials and historic eastles standing on high ground all over the country. The towers of Shrewsbury, Castletown, Norwich, Bolsover, Newark-on-Trent, Haverfordwest,

Newcastle, and Middlesbrough will be visible over many miles of country at night. The following are a few of the buildings in London scheduled for illumination by electricity or by gas: Buckingham Palace, Westminster Abbey, St. Paul's, St. James's Palace, the Admiralty Arch, the Mansion House, the Bank of England, the Royal Exchange, parts of the Tower, the County Hall, the Foreign Office, the Horse Guards Parade, Canada House, the National Gallery, H.M.S. "President," and the Monument. Obviously, our photographs were taken during recent rehearsals.

# THE SILVER JUBILEE FLOODLIGHTING: WESTMINSTER ABBEY ILLUMINATED.



THE DELICATE CARVING AND TRACERY OF KING HENRY VII.'S CHAPEL FLOODLIT: A SUPREME EXAMPLE OF TUDOR ARCHITECTURE AT WESTMINSTER ABBEY WHOSE DELICACY RIVALS THE SPLENDOURS OF THE EAST.



THE TOWERS OF WESTMINSTER ABBEY FLOODLIT IN HONOUR OF THE KING'S SILVER JUBILEE: A PHOTOGRAPH SHOWING HOW THE LIGHT HAS REEN CLEVERLY DISPOSED TO EMPHASISE ARCHITECTURAL DETAIL.



THE SPLENDOUR OF THE ABBEY REVEALED BY LIGHT: STAINED-GLASS WINDOWS ILLUMINATED FROM THE INSIDE; AND THE DETAILS OF THE CLERESTORY SHARPLY DEFINED.

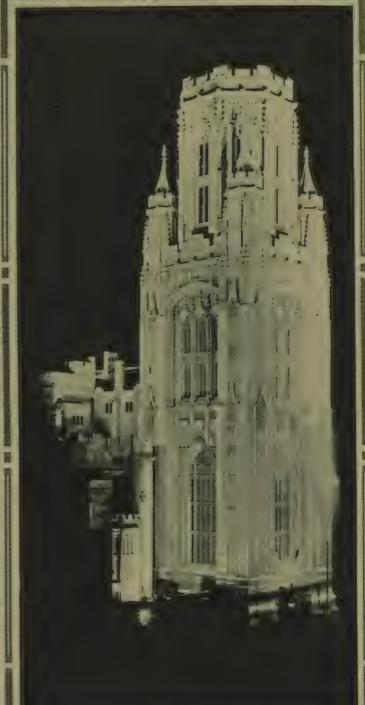


EXQUISITE GOTHIC WHICH OFTEN GOES UNAPPRECIATED BY DAY GIVEN ITS FULL VALUE BY FLOODLIGHTING: A ROSE WINDOW ILLUMINATED FROM WITHOUT AT WESTMINSTER ABBEY.

# THE SILVER JUBILEE FLOODLIGHTING: ILLUMINATIONS IN WEST AND EAST.



IN THE HOME COUNTIES: THE TOWERS OF HAMPTON COURT PALACE SILHOUETTED AGAINST THE NIGHT; LIKE A STAGE SETTING.



IN THE WEST COUNTRY: THE DELICATE GOTHIC OF THE TOWER OF BRISTOL UNIVERSITY REVEALED AT NIGHT.



IN INDIA: THE VICTORIA TERMINUS OF THE GREAT INDIAN PENINSULAR RAILWAY, AT BOMBAY, WITH ITS FAÇADE AND TOWER ILLUMINATED.



IN NORTHERN IRELAND: THE BELFAST CITY HALL ILLUMINATED, WITH RED, WHITE, AND BLUE LIGHT.

# THE SILVER JUBILEE FLOODLIGHTING: THE KING'S HOME IN "FAIRYLAND."







THE FOUNDER OF KING GEORGE'S JUBILEE TRUST: H.R.H. THE PRINCE OF WALES IN HIS UNIFORM AS COLONEL OF THE WELSH GUARDS.

In the State procession to St. Paul's, the Prince will be in the first of two carriages forming his own carriage procession, with the Queen of Norway and the Duke of Gloucester. On May 11 he will attend Jubilee celebrations at Cardiff. By inaugurating and organising King George's Jubilee Trust for "the welfare of

the rising generation," the Prince has added to his fine work as an Imperial "Ambassador" and leader in social service. His broadcast appeal for the Trust was so effective that by April 26 London alone had contributed to it £300,000. He has since made a short talking film to be shown on the Trust's behalf.



























THE OFFICIATING CLERGY, COURT OFFICIALS,

AND MEMBERS OF THE ROYAL HOUSEHOLD.

LADY JOAN VERNEY (WOMAN OF THE BEDCHAMBER)

### PERSONALITIES AT THE THANKSGIVING SERVICE AND IN THE PROCESSION TO ST. PAUL'S.



THE DUCHESS OF DEVONSHIRE OF THE ROBES).

The Duchess of Devenshire will be in the third carriage of the King's Procession, with the Dowager Countess of Airlie, the Earl of Granard, and the Earl of Shaftesbury. The Duchess of Devonshire is a daughter of the fifth Marquess of Lansdowne.



RT. HON. SIR COLONEL SECRETARY TO THE KING).
Sir Clive Wigram will be in the sixth carriage of the King's Procession, with Sir F. Ponsonby, Sir Umar Hayat Khan, and Lord Claud Hamilton. He has been Private Secretary since 1931. He became, Assistant Private Secretary in 1910. WIGRAM



THE DOWAGER COUNTESS OF AIRLIE (THE LADY-IN-WAITING).

The Dowager Countess of Airlie, who is a Lady of the Bed chamber to Queen Mary, will be in the third carriage of the King's Procession, with the Duchess of Devonshire, the Earl of Granard, and the Earl of Shaftesbury. She is a daughter of the fifth Earl of Airan, and widow of the sixth Earl of Airlie



SIR FREDERICK PONSONBY (TREASURER TO THE KING; KEEPER OF THE PRIVY PURSE).

Sir Frederick Ponsonby will be in the sixth carriage of the King's Procession, with Sir Clive Wigram, Sir Umar Hayat Khan, and Lord Claud Hamilton. He became Treasurer to the King in 1920, and Keeper of the Privy Purse in 1914.

Admiral Colville will be in the fourth carriage of the King's Procession with the Maharajas of Kashmir and Lord Allenby. In 1914-16 he was on special service and with the Orand Fleet, and in 1916-19 was C.-in-C, at Portsmouth.



MARSHAL ALLENBY (THE GOLD IN-WAITING). GOLD

Lord Allenby will be in carriage of the King's with the Maharaja of K Maharaja of Bikaner, a Sir Stanley Colville. Lo of course, is famous for



THE EARL OF CROMER (LORD CHAMBERLAIN).

In the procession from the West 'Door of St. Paul's on their Majesties' arrival for the Thanksgiving Service Lord Cromer will walk with Lord Shaftesbury (Lord Steward), after the Lord Mayor of London, and immediately preceding the King and Queen.



CANON ALEXANDER (TO SAY SPECIAL PRAYERS FOR THE KING AND THE ROYAL FAMILY).

During the Thanksgiving Service in St. Paul's, the Rev. S. A. Alexander, Canon-in-Residence, will offer three special prayers, for the King, the Royal Family, and the King's dominions. Canon Alexander has been Canon and Treasurer of St. Paul's rince 1909. In 1930 he completed the scheme for preserving the cathedral, which he started in 1913.



THANKSGIVING).

Bishop of London, the Rt. Rev. A. F. Winnington Ingram, offer the Thanksgiving for King George's reign of five-andaty years, at the Service in St. Paul's on May 6. The previously been Bishop of Stepney. He is also Dean of the Chapels Royal.



THE DEAN OF ST. PAUL'S (TO TAKE PART IN THE THANKSGIVING SERVICE).

After the hymn, "All people that on earth do dwell," the Dean of St. Paul's, the Very Rev. W. R. Matthews, D.D., will say certain sentences to which the congregation, standing, will respond. Dr. Matthews was appointed to the Deanery of St. Paul's last year. He had previously been Dean of Exeter and Canon Theologian of Liverpool Cathedral.



THE ARCHBISHOP OF CANTERBURY (WHO WILL GIVE THE ADDRESS AND THE BLESSING).

The Archbishop of Canterbury, the Most Rev. Cosmo Gordon Lang, D.D., will take part in the Thanksgiving Service in St. Paul's on May 6, and will give the Address and the Blessing. Dr. Lang was Bishop of Stepney (1901-8), Canon of St. Paul's (1901-8), and Archbishop of York (1908-28). He became Archbishop of Canterbury in 1928. In 1933 he was appointed Lord High Almoner to the King.



THE MINOR CANON THE REV. M. F. FOXELL (TO SAY SUFFRAGES AND PRAYERS).

In the Official Order of Service for the Thanksgiving Service in St. Paul's on May 6, after the offering of the Thanksgiving by the Bishop of London, we read: "Then all reverently kneeling... Suffrages and Prayers shall be said by the Minor Canon the Rev. M. F. Foxell." Next follow Prayers to be said by Canon Alexander.



THE REV. DR. S. M. BERRY (TO READ THE LESSONS AT THE THANKSIVING SERVICE).

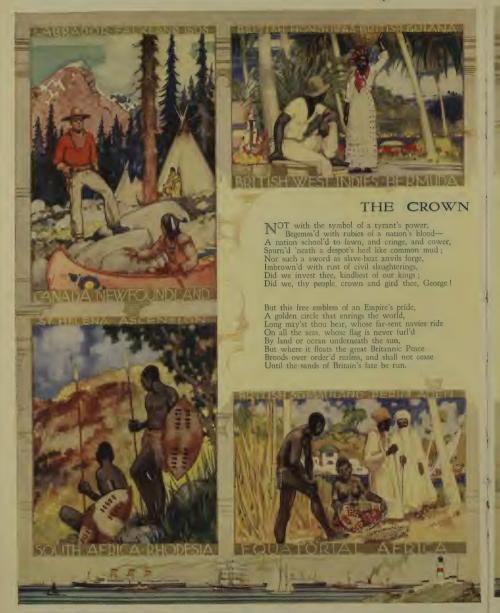
At the Thanksiving Service in St. Paul's, the Rev. Dr. S. M. Berry. Moderator of the Federal Council of the Evangelical Free Churches, will read the Lessons from Jeshua 1, 7, 8, 9, and Revelation xxi, 10, 11, 23, 24. Since 1923 he has been Secretary to the Congregational Union of England and Wales. Previously he was Minister of Carrs Lane Church, Birmingham.



IN THE WHITE DRAWING ROOM AT BUCKINGHAM PALACE.

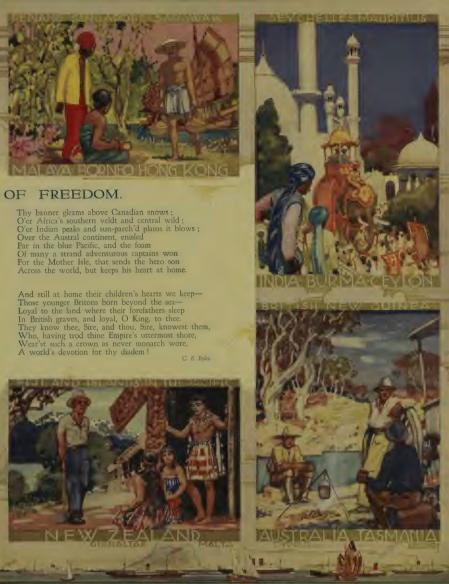
A ROYAL FAMILY GROUP IN THE YEAR BEFORE THE WAR: THE KING AND QUEEN, WITH THE PRINCE OF WALES AND PRINCESS MARY (NOW THE PRINCESS ROYAL).

This portrait group by Sir John Lavery, R.A., gains interest from the fact that it was painted in the year before the Great War came to shatter the world's peace given to the National Portrait Gallery by the late Mr. Hugh Spottiswoode, and is reproduced by courtesy of his son, Mr. R. Andrew Spottiswoode. FROM THE PICTURE, "ROYAL GROUP, 1913," BY SIR JOHN LAVERY, R.A.



His Majesty the King, broadcasting on Christmas Day, dwelt on the spirit of kinship uniting our race. He said: "The day, with its hallowed memories, is the Festival of the Family. I would like to think that you who are listening to me now, in whatever part of the world you may

be, and all the peoples of this Realm and Empire, are bound to me and to one another by the spirit of one great family. . . . I send a special greeting to the peoples of my Dominions overseas. Through them the family has become a fellowship of free nations. . . . With them I bear in my heart



to-day the peoples of my far-distant Colonies. . . . If my voice reaches any of the peoples of India, let it bring the assurance of my constant care for them, and of my desire that they, tor, may ever more fully realise and value their own place in the unity of the one family. May I add very simply and

sincerely that if I may be regarded as in some true sense the head of this great and widespread family, sharing its life and sustained by its affection, this will be a full reward for the long and sometimes anxious labours of my reign of well-nigh five-and-twenty years? "—[FROM THE PARTINGS BY KENSENT MORESHITH, R.F.]



### ST. PAUL'S: THE SCENE OF THE GREAT SERVICE OF PRAYER AND THANKSGIVING FOR THE KING'S SILVER JUBILEE ON THE TWENTY FIFTH ANNIVERSARY OF HIS ACCESSION.

Their Majesties the King and Queen will drive from Buckingham Palace to St. Paul's Cathedral on Monday, May 6-Accession Day-to attend a great Service of Prayer and Thanksgiving for the King's Silver Jubilee. The special service to be used in St. Paul's and throughout the country was prepared by the Archbishop of Canterbury in accordance with an Order in Council. It is not to be used on the preceding Sunday, May 5, but is authorised for use on the Sunday following. The form of prayer and thanksgiving contains the words: "It is very meet, right, and our bounden duty that we should give thanks unto Thee, O Lord, Holy Father, Almighty, Everlasting God, for that Thou wast pleased as on this day to set Thy servant our Sovereign Lord King

## George upon the Throne of this Realm and hast protected him in days of sickness and of health throughout his reign of five and twenty years. For

the example of unceasing service set by him and by our gracious Queen Mary; for strength and steadfastness bestowed on him and on this Nation in years of war and of manifold anxieties; for the love and loyalty borne to him by a great family of peoples in all parts of the world, we laud and magnify Thy glorious name." The music chosen for the service in St. Paul's is marked throughout by the greatest simplicity. The whole, service is to be broadent. With regard to our drawing, our readers will, of course, realise that it only purpost to show the scene of the Thanksgiving Service, which does not take place until Monday, May 6.



SANDRINGHAM HOUSE.



BUCKINGHAM PALACE.

### THE RESIDENCES OF THE KING AND QUEEN: ROYAL HOMES IN NORFOLK AND LONDON.

Sandringham House, the King's country seat in Norfolk, is situated near Wolferton, three miles from the Wash. The estate, about 7000 acres, including a 200-acre park and several parishes, was purchased in 1861 by King Edward (then Prince of Wales) from the Hon. C. Spencer Cowper. The existing mansion was pulled down, and the present house was built in a modified Elizabethan style. At Sandringham his Majesty enjoys the life of a country gentleman.——

Buckingham Palace was built on the site of Buckingham House, purchased by George III. in 1761 and pulled down by George IV. in 1825. Neither George IV. nor William IV. lived in the Palace. Queen Victoria was the first to occupy it, shortly after her accession in 1837, and it has since been the Sovereign's London home. The original house on the site was attached to the Mulberry Garden planted by James I. in 1609 and was the residence of the custodian.



WINDSOR CASTLE.



BALMORAL CASTLE

# THE RESIDENCES OF THE KING AND QUEEN: ROYAL HOMES IN BERKSHIRE AND SCOTLAND.

Windsor Castle, the chief residence of English Sovereigns, was begun by William the Conqueror and extended by Henry III. and Edward III., who rebuilt it on a more massive scale, about 1344, as a meeting-place for his new Order of Knights of the Garter, employing William of Wykeham as his architect. The third great period of building at Windsor dates from 1824, when George IV. began extensive restorations and additions, not completed till Queen Victoria's time. The Castle

then assumed its present aspect.—Balmoral Castle, the King's Scottish residence, stands near the Dee in the parish of Crathie and Braemar, Aberdeenshire. The estate (about 11,000 acres), which had charmed Queen Victoria, was purchased in 1852 by the Prince Consort. The old castle was then rebuilt, of granite, in the Scottish baronial style, partly from designs by Prince Albert himself. Queen Victoria bequeathed it as a royal residence to her successors.



THE ROYAL FAMILY: THE KING AND QUEEN WITH THEIR ONLY DAUGHTER AND THEIR SONS. THE PRINCESS ROYAL, THE PRINCE OF WALES, THEIR MAJESTIES, THE DUKE OF YORK, THE DUKE OF GLOUCESTER, AND THE DUKE OF KENT.

No one can look at these portraits without recalling how much the Royal Family means to the nation and the Empire. Their Majesties themselves have always put first the welfare of their country, while their sons and daughter have likewise devoted themselves to public duty, each in their several ways. They have all

contributed to establish that personal touch between the Crown and the people which has made the House of Windsor loved and revered throughout the British Commonwealth of Nations. At this time of the Silver Jubilee, they are all reaping their reward in a world-wide consensus of gratitude, affection, and loyalty.

Photographs by Speaight, Foulsham and Banfield, Bassano, Bertram Park, and Vandyk.



The crowds who will perambulate London to see the decorations set up for the Silver Jubilee will most certainly, when they get to Oxford Street, find their attention drawn to Selfridge's, for that famous firm has done things very thoroughly: indeed, sightseers are already holding up the traffic! The decorative scheme for its building was designed by the distinguished painter Mr. William

Walcot; and the equally distinguished sculptor Mr. W. Reid Dick, R.A., was responsible for the sculptural side. On the roof is a gigantic Britannia, silvered and gilt, with supporting lions. In the street below are pylons. Some idea of the magnitude of the enterprise can be gained from the fact that Selfridge's spent £10,000 on this remarkable and attractive demonstration of loyalty.

THE OPENING
OF THE
SILVER JUBILEE
SEASON
OF GRAND OPERA
AT
COVENT CARDEN:

THE FIRST-NIGHT AUDIENCE
WHILE

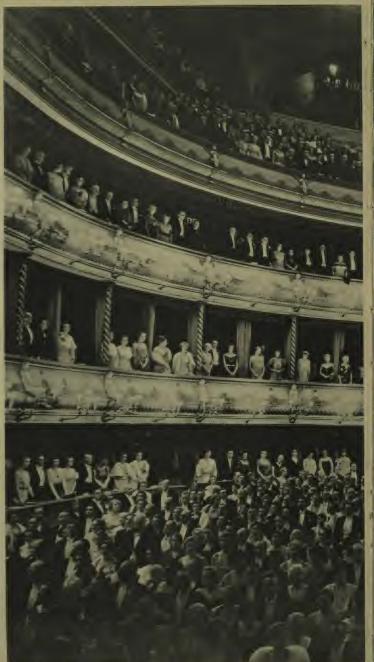
"GOD SAVE THE KING"
WAS BEING PLAYED
BEFORE THE PRESENTATION
OF "LOHENGRIN."

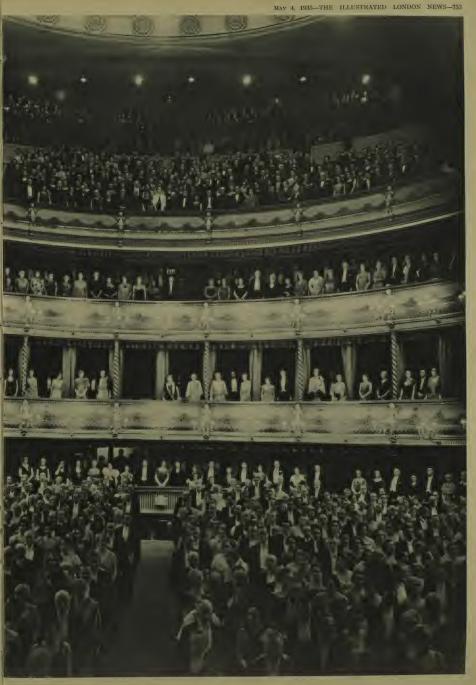
THE Silver Jubilee Season of Grand Opera at the Royal Opera House, Covent Gardenofficially described as "A Wagner and Rossini Festival; to be Followed by Other Operas "-opened on Monday last, April 29, with " Lohengrin." The name-part was to have been played by Max Hirzel, from Dresden, a newcomer to Covent Garden, but at the last moment a severe cold kept him out of the cast and his place was taken by Lauritz Melchior. Lotte Lehmann was the Elsa; and Elisabeth Ohms the Ortrud. Sir Thomas Beecham, who is the Artistic Director of the Season, conducted; and he it was who arranged that the doors leading into the Opera House auditorium should be shut to late-comers, who, if there were any, had to wait until the second act. Among those attending the first night were Princess Alice, Countess of Athlone, who occupied the Royal Box, and the Princesses Helena Victoria and Marie Louise, who, as usual, were in the stalls. Speaking to a representative of the " Daily Telegraph " the other day, Sir Thomas Beecham explained that the inclusion of a number of Rossini's works in the répertoire marked a desire to break away from the narrow circle of London operatic music in recent years; and he added: "It is, I believe, the ambition of the present management to restore Covent Garden to something resembling its old position of supremacy by gradually lengthening its seasons and increasing their number during the year." Our photograph was taken from the proscenium and with the ordinary theatre lighting. The operator worked at a considerable height above the stage. He was on a special platform just behind the curtains, through the division of which the lens of his

camera protruded.

Photograph Specially Taken for
"The Illustrated London News."

By William Davis.





# THE ROYAL ACADEMY OF JUBILEE YEAR: PORTRAITS EXHIBITED.



"THE RIGHT HON. IAMES RAMSAY MACDONALD."-BY EDMOND BROCK.



"THE HON. NANA SIR OFORI ATTA, K.B.E., OMANHENE (KING) OF AKYEM ABUAKWA, GOLD COAST,"-BY COWAN DOBSON. THE RESIDENCE IN SECTION



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"PRESIDENT FRANKLIN D. ROOSEVELT."-BY F. O. SALISBURY.

keeping. The Lord Mayor, riding in his semi-state "glass" coach, will then precede the royal procession to St. Paul's. Lord Snell, whose portrait in the Academy Exhibition is by Francis Dodd, will figure in the Jubilee celebrations as Chairman. of the L.C.C., when the King and Queen are received by the Council at the County Hall on May 31. Of the remaining portraits reproduced here, two are the work of P. O. Salisbury. Both represent outstanding figures in the political world of to-day.

from the hands of

# ROYAL AND DISTINGUISHED SITTERS PORTRAYED IN BURLINGTON HOUSE.



MANUAL RECOGNISIONAL PROPERTY IN RECOGNISION

Paul's, arriving at the Cathedral before members of the Royal Family. As Prime Minister of the United Kingdom, Mr. MacDonald will be accompanied by the Dominions Prime Ministers, the repre-sentative for India, Sir Joseph Bhore, and the Prime Ministers of Southern Rhodesia and Northern Ireland. The portrait of Sir Stephen Killik, the Lord Mayor of London, is by R. G. Eves. The Lord Mayor will take a prominent and picturesque part in the ceremonies of May 6, comes the King at Temple Bar, the en-Temple Bar, the en-trance to the City. There he will sur-render to his Majesty the famous Pearl sword which Queen Elizabeth gave to London in 1571, and

"HER ROYAL HIGHNESS THE PRINCESS MARGARET ROSE OF YORK."-BY EDMOND BROCK.

One is his Excellency Signor Benito Mussolini, founder of Italian Fascism, and head of the Italian Covernment and Prime Minister since 1926. The other is Mr. Franklin D. Roosevelt, President of the United States since 1923. Finally, Sir Order Afts, whose portrait is by Ocwan Dobson, is the Onanhene (or Paramount Chief) of Akyem Abuskwa, and a Previncial Member of the Legistre Council of the Cold Costar Colory. Further examples of the paintings abown at the Academy this year are given on the three following pages in this issue.



"LORD SNELL, CHAIRMAN OF THE L.C.C., 1934-1935."-BY FRANCIS DODD, A.R.A.



"SIR STEPHEN KILLIK, LORD MAYOR OF LONDON."-BY R. G. EVES,

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THE Summer Exhibition of the Royal Academy begins next Monday, May 6, and will continue through the greater part of the summer. Usually the Exhibition opens in the morning, but this year 2 p.m. is the time fixed, since the Royal Jubilee Procession to St. Paul's takes place in the morning. On these pages we give four examples of the pictures to be seen in the Exhibition. " Morning in London," by Francis Dodd, shows Buckingham Palace and the Queen Victoria Memorial from a point a little up the Mall. The Jubilee



"MORNING IN LONDON."-BY FRANCIS DODD, A.R.A.



Procession, on returning to the Palace from St. Paul's, will pass to the north of the Memorial after coming down the Mall. "Maruja the Strong" is another fine example of the Spanish subject pictures at which Mr. Russell Flint excels. The two lower pictures are by Mr. A. J. Munnings, who has exhibited at the Royal Academy every year since 1898. One of the pictures represents Sir Harold Wernher's famous horse, Brown Jack, who last year ended a wonderful racing career by winning the Alexandra Stakes at Ascot for the sixth year in succession. Brown Jack has now exchanged the turf for the hunting field, and, at eleven years of age, should still have many useful years before him. During his racing career, he won £21,646 in stakes on the flat.

JUBILEE YEAR

FOR THE OWNERS BY "ROYAL ILLUSTRATED."

ACADEMY.



"MARUJA THE STRONG."-BY W. RUSSELL FLINT, R.A.



"MY WIFE, MY HORSE AND MYSELF."-BY A. J. MUNNINGS, R.A.



"SIR HAROLD WERNHER'S HORSE BROWN JACK."-BY A. J. MUNNINGS, R.A.

# THE ROYAL ACADEMY IN JUBILEE YEAR: MANŒUVRES AND A MEMORY.



"DESTROYER SCREEN, AUTUMN MANGUVRES, 1024."-BY NORMAN WILKINSON.



"THE COMMODORE: A MEMORY OF THE HELIGOLAND BIGHT."-BY NORMAN WILKINSON.

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# The Picnic Party.

A remark that is frequently made is that arranging the picnic hamper is a pleasure, but not for the packer when he (or she) is among the guests. The cutting things that are said about the omissions are really not printable. The reverse is the case when affairs have been entrusted to Fortnum and Mason. They are responsible for the hampers pictured. They consider that the ideal menu for the Derby is fresh fruit hors d'œuvre, fresh lobster, Surrey chicken and York ham, rolls, cheese, and butter, and the wines champagne and port. Naturally, all the menus may be varied. A remark that is frequently made

# Tattoo and R.A.F. Display.

As the Tattoo is an evening function, and it may be chilly, the picnic hamper should contain consommé or mulligatawny soup, cold Scotch salmon and cucumber, veal and ham pie, sliced peaches and cream, cheese, rolls, and butter; while champagne and cherry brandy are the accepted drinks. For the R.A.F. Display at Hendon, iced cream peasoup is sure to be appreciated, followed by cold river trout, chicken, and pineapple salad, raspberries and cream, rolls, butter, and cheese; and then there should be hock and whisky. Tea hampers are always welcome at this function, therefore Fortnum and Mason make a feature of the same. Mason make a feature of the same. They recommend China or India tea, hot in Thermos flasks, surprise sand-wiches, biscuits and cakes.

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# NATIONAL CHARACTERISTICS EXPRESSED IN BALLET.

BEING AN APPRECIATION OF "AFRICA DANCES": By GEOFFREY GORER.\*

EX Africa aliquid novi... The Dark Continent has been visited by many explorers, but none of them has gone with the same aims, or come back with the same information, as Mr. Geoffrey

Gorer. And few, I imagine, have travelled with the same personnel. Mr. Gorer made the journey to West Africa in company with his friend, Féral Benga, the African negro dancer, and took, to help him on his way, two negro chauffeurs, Fodé and Alioune. But he did not suffer from lack of the society of white men. Indeed, some of those he met, including certain unhelpful administrators in the French Colonies and Mandated Territories, inspired him with dislike. The English officials of the Gold Coast get a "better press," but they play a much smaller part in the story, for the majority of Mr. Gorer's wanderings took him through countries administered by the French. His object in going, however, was not, primarily, to find out how the natives fared at the hands of their European overlords, but to make first-hand observations of dancing as practised by West African negroes. And his singular success in this undertaking was no doubt in great part due to his friendship with Benga—he could not otherwise have so completely won the natives' confidence.

won the natives' confidence.

Mr. Gorer must have kept careful notes of his travels; "Africa Dances" is packed with information, so interesting and so vividly presented that the choice of titbits to quote is embarrassingly large. Unlike some other young writers whose books of travel have been popular lately, Mr. Gorer is not only an intelligent observer with a nimble pent he brings to his subject a a nimble pen; he brings to his subject a great deal of research. Take, for instance,

his remarks on sorcery—

"The belief in sorcerers is common to negroes throughout Africa. Sorcerers are pre-eminently

o "Africa Dances." A Book about West African Negroes. By Geoffrey Gorer. Illustrated. (Faber and Faber; 15s.)

antisocial, evil and dangerous: they eat people's souls. It is possible for a man to be a sorcerer as among the Italians for a man to have the evil eye, involuntarily. Indeed,

sorcery is a sex-linked malady, being inevitably imbibed with the mother's milk. All the children of a sorceress are certain to be sorcerers, the children of a sorcerer by a normal woman will be clairvoyant, but will neither be able to eat people's souls nor suck



DAHOMEY FETISH-WORSHIPPERS DANCING IN TRANCE: A PHOTOGRAPH OF THIS EXTRAORDINARY RITE WHICH MR. GORER CLAIMS IS THE FIRST EVER TAKEN IN A CONVENT OF FETISH-WORSHIPPERS.

Mr. Gorer, author of "Africa Dances," thus describes the trance-dancers whom he saw in a Dahomey fetish-worshippers' convent: "They were all in very deep trance and completely motionless. . . They can only move to the sound of a special tom-tom. . . The women dance in a vague circle, but like blind people; they have to be continually guided to prevent them from knocking themselves against the buildings."

Photographs Reproduced from "Africa Dances"; by Courtesy of the Publishers, Faber and Faber.

their blood. Except, possibly, in the case of the leopard men of Liberia and other secret societies, they work privately and as individuals, though a sorcerer who has got a victim may invite others to share his feast and assist him in his necromantic

practices; they are the greatest menace to the community. The only thing the Wolof fear as much as sorcerers is spoken praise, which, especially when addressed to children, will inevitably bring disaster. There is no hidden 'true' name among the Wolof, but it is most important never to mention the day or hour of your birth, which would give great power to your enemies. . . The sorcerer's power is confined exclusively to killing people and eating their souls; they are able to transform them selves into wind to do this, and a 'dust devil' is the sign of a sorcerer. The usual blasting powers of witches—sterility, crop failure—belong to the canonical magicians. It is not easy to recognise a sorcerer, for

It is not easy to recognise a sorcerer, for they do not use apparatus by the possession of which they can be known; they are sometimes caught through the possession of their victim's remains, which are difficult to dispose of. Contrary to most magic, a sorcerer's power is greatly diminished if he is recognised for what he is. . . . A revealed sorcerer is practically powerless. He can only be truly recognised by people in

Mr. Gorer is especially qualified to write about the supernatural in daily life, for he himself has some skill in fortune-telling, though, as he observes, "I have no great belief in this talent, which I do not like exercising. But among the negroes it was a godsend; in a couple of critical cases I hit on surprising truth, with the result that the fetichists accepted me as a confrère, explaining that the spirit of some dead extichiet had taken up his abode in my fetichist had taken up his abode in my body; in consequence, they were, I think, more open with me than they would otherwise have been, and told me and showed me many things."

In the course of his travels the author

In the course of his travels the author engaged in a staring match, with a magician of great renown called Banoué. "I continued staring at him across a space of about thirty yards till all the surrounding people and the landscape became an indistinct blur, and his face seemed preternaturally distinct. . . I wondered whether I was being hypnotised, when Banoué dropped his eyes and sent a messenger over to me to tell me I had great magical power."

[Continued overleaf.]

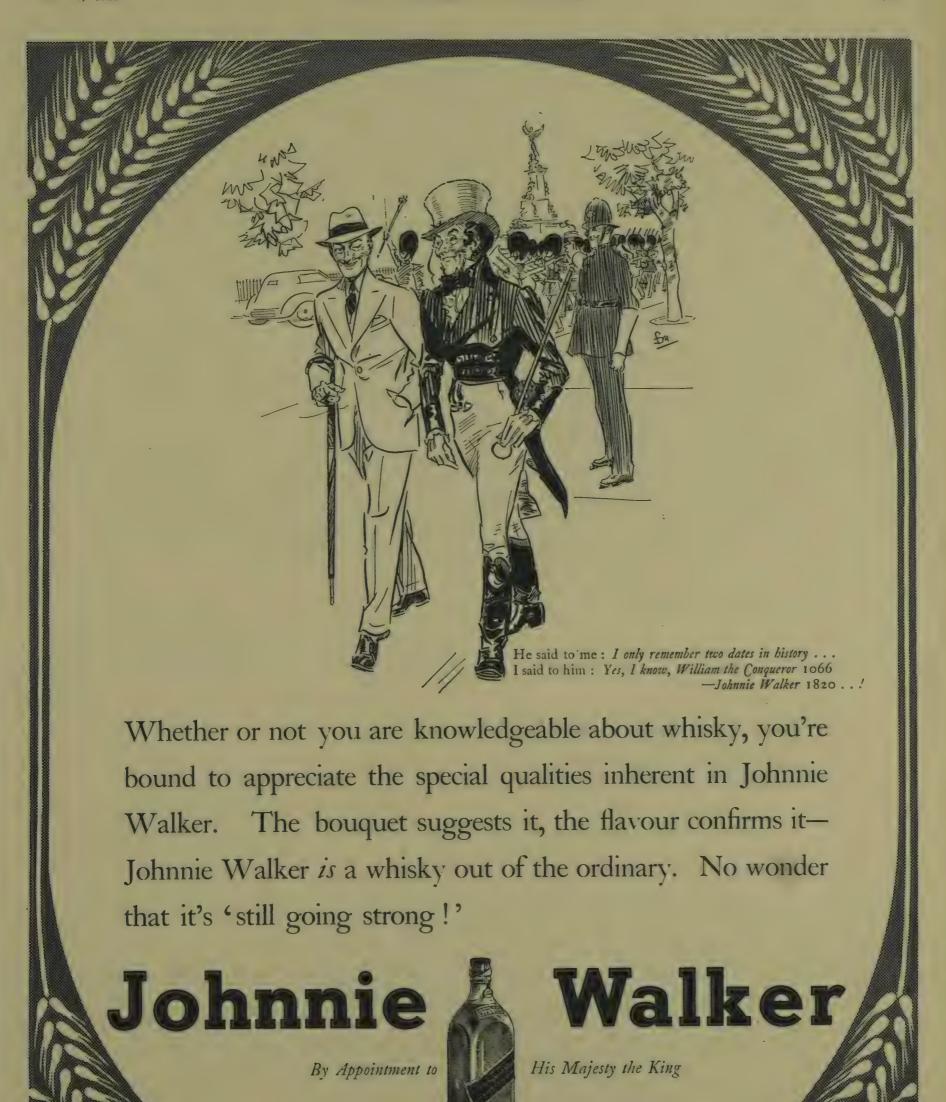


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he attributes to St. Augastine. One would like to think

that the charges he makes against French administra-tion in parts of West Africa are also exaggerated: "Most of the French administrators I met," he

In a short section called "Signs and Wonders," Mr. Gorer gives three instances of the amazing powers of the "fetishers." The first was the detection of theft. The fetisher narrated the circumstances of the theft to a chicken, repeating the same words After some time the chicken

over and over again. began to bleed from the mouth, a drop every few minutes. In half an hour's time, a man arrived terribly out of breath and dropped on the ground beside the fetisher: this was the thief, who had been compelled by the fetishist's magic to himself give Another instance of their powers' was given at a "convent," after a sacri-fice. The author received an accurate description of his home in England, and a plausible account of what his relations might be doing; while Benga was

told in still more detail what was happening at his home a thousand miles away. The third incident was, perhaps, the most extraordinary of all. Three men went into a trance and produced from a clear sky thunder and lightning. "It had been exactly like a thunder and lightning. "It had been exactly like a quick tropical thunderstorm, except that there had been no rain and no clouds; the sun was shining all the time.'

Mr. Gorer has much more sympathy with the negroes and their magic than with certain of the missionaries who try to convert them to Protestantism and Catholicism. Missionaries, he declares, have destroyed the natives' belief in the old taboos and the restraining power that went with them, and the Christian sanctions they have substituted have much less power. In a number of cases, demoralisation is the result. A "particularly frank Catholic mission-ary" observed to the author: "If my church is robbed, I shall be certain that it is one of my own converts who has robbed me." The Protestant missionaries are, according to Mr. Gorer, inclined to overrate the sexuality of negroes, and, consequently, they forbid their converts to dance—a cruel prohibition, for "all the negro's æsthetic and cathartic

feelings are concentrated on the dance -music and sculpture only exist as adjuncts to it-and prevent them performing or even watching dances is to be even more severe than Puritans, who at least left some books." "The question of the forcing of clothes on savages," he

says, "were not bourgeois turned 'gentilhomme': they were petits bourgeois turned Cæsars. The results were equally deplorable for rulers and ruled." It is pleasant to turn from a recital of abuses to the detailed description of negro dances with which Mr. Gorer concludes his book. "Africans dance. They dance for joy and they dance for grief; they dance for love and they dance for hate; they dance to bring prosperity and they dance to avoid calamity; they dance for religion and they dance to pass the time. . . . They dance with a verve, a precision and an ingenuity which no other race can show; the smallest group has its own ballet, distinct in costume, move-ment and tempo from any other." In particular he notices five types of dance: the Stylisation of Human Sacrifice Dance, the Fertility Dance, the Hunting Dance, the Totem Dance, and the Dances intended to display virtuosity. The effect made by dancing is extremely difficult to convey, even if the various steps



DANCING ON THE SOUTH IVORY COAST: A PERFORMER IN A FANTASTIC

with that there is no need to insist on it; sweat and but modest clothes are still producing tuberculosis neumonia according to plan."
I cannot help

DANCING IN DAHOMEY: "REVENANT"

dancers of Ouidah Mr. Gorer writes: "Since the ravellers have written about the snake worshippers of Ouidah . . . and the Dahomeyans are ready sans whenever they want." He also observes: lade a speciality of this dance (the ghost dance) cs; but they perform the, to them completely

feeling that, in the matter of mission-

ary work in Africa, Mr. Gorer lets his prejudice and his sense of the picturesque run away with him. I have no means of checking the accuracy of his statements, but in one small particular, at any rate, his theology is at fault: a famous epigram of Tertullian

ately; but Mr. Gorer triumphs over the difficulty: his accounts are equally satisfactory, whether considered as impressions or detailed descriptions.
The illustrations are interesting. though not always distinct, reflect credit on someone who, like Mr. Gorer, loathed the whole business of photography.

The author cer-

and movements be

in his admiration of negroes than most

white people will be able to follow him. He even excuses cannibalism, preferring it, at any rate, to modern warfare. None the less his book gains enormously in vitality from the enthusiasm and partisanship that animate it.

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# OUR NOTE · BOOK.

(Continued from Page 730.)

striking aspects, the latest modern movements differ sharply from the Utopias which the Socialists thought modern. One instance stands out: the signal of something that nobody expected and not everybody has yet noticed. The Utopians were universal; they were, above all, international. Some, like Mr. Wells, accepted the War; but only as a step to the World State. Some, like Mr. Shaw, rejected the War; and waited for a reaction towards peace and a World State. What neither expected, what nobody expected, is exactly what happened. There has been a reaction against the World State. There has been a return almost to peace at any price; but it was also a return to nationality at the price of narrowness. We may describe its manlier aspect by saying that the men who had fought in so heroic and so horrible a conflict did not immediately want to march on to the Earthly Paradise at the ends of the earth, but only wanted to go home. We may describe its meaner aspect by saying that some at least no longer wanted to prevent the pestilence of war, but only to keep out of it. But, whatever it was, it was the last surprise that entirely exploded all the scientific prophecies of the Utopians. It almost seems as if the scientific prophet could always prevent anything from happening merely by prophesying that it would happen.

Nobody has adequately noted this new return to a peace that is national. A mind out of sympathy with it might say it is provincial. A mind attempting impartiality might say it is local. But, anyhow, it is modern, the most modern phase of all. And it has covered the whole Post-War period. It began with America repudiating Wilson, and actually turning its back on the League

of Nations in order to turn its back upon war. It is re-presented in England by the school of Splendid Isolation, in which, perhaps, there is a better case for the Isolation than for the Splendour. But we should not be blinded to this new and narrow Nationalism because it takes a Pacifist form in some countries and a Militarist form in others. Mussolini raised the Roman Eagle high, but we have yet to prove that he really meant to send it far; and Hitler, ornithologist of another order, at least professed that he only wished to practise the goose-step to the admiration of the local geese. Up to a point, we may fairly say that it was reverting to old habits when Americans went back to Pacifism and when Prussians went back to Prussian-The general fact remains, that even the Post-War reaction has not effaced the Pre-War divisions, but rather deepened Some may feel a faint anti-climax in escaping from the trenches to go back into the ruts. But if it were a choice between provincialism and hell on earth, most of us would prefer provincialism. But intellectually we are left with the historic paradox that England was most international when she was fighting other nations. Alliances linked us up with all history and half of humanity. Crowds of English-speaking Pacifists gave a rousing salute to Foch; and thousands of quite insular Protestants lamented over the ruins of Louvain: England heard for the first time of Serbian legends and Polish history; and seven hundred years after Cœur-dedown his lance and shield and turned his face from the uncaptured city, a soldier from England walked in triumph through the Gate of Jerusalem.

Marconi Scandal was so widely known that it appeared even in the newspapers; and was part of a process ranging from the French, Panama Scandal before it to the American Teapot Dome Scandal after it. Those who regard the Blackshirts solely as blots blackening the political world should remember that many had grown rather tired of seeing it whitewashed. And this feeling, whether of democratic disappointment or of disappointment with democracy, did its work in changing the new generation from a romantic to a realistic view of everything; as well as from a romantic to a realistic view of war. The legitimacy, and the limitations, of that realism must be judged generally in judging the tone of the later part of the

reign. There is a foolish habit of saying, on both sides, that the later Georgian scepticism or cynicism was a revolt against Victorian virtue and respectability. This summary leaves out one whole reign, a dozen movements and countermovements, and a thousand other things. But it has this truth: that we long lived on the tradition of Victorian prosperity, which was a tradition of Trade. England, famous for Trade, was also famous for Trade Unions. These brotherhoods of Labour won many just victories for Labour, but always for a Labour consisting of hired labourers. Towards the end, it became a long quarrel between the Trade Unions and the Trusts. For the employers as well as the employed had combined; and the mark of the time was the Merger. Many before the War thought such capitalism wicked, but

the Wilderness. Capitalism was much more damaged by the downfall of America than by the uprising of Russia.

After the Age of Utopias came what we may call the American Age, lasting as long as the Boom. Men like Ford or Mond seemed to many to have solved the social riddle and made capitalism the common good. But it was not native to us; it went with a buoyant, not to say blatant, optimism, which is not our negligent or negative optimism. Much more than Victorian righteousness, or even Victorian self-righteousness, that optimism has driven people into pessimism. For the Slump brought even more disillusionment than the War. A new bitterness, and



THE JUBILEE GIFT TO THE KING AND QUEEN FROM THE PEOPLE OF THE CHAMPAGNE DISTRICT: THE SILVER ENAMELLED CASKET WHICH HOLDS THE CHARLES II. CHAMPAGNE GLASS.

a new bewilderment, ran through all social life, and was reflected in all literature and art. It was contemptuous, not only of the old Capitalism, but of the old Socialism. Brave New World is more of a revolt against Utopia than against Victoria.

Such seems to be the historical outline; first, an international idealism, Socialist in colour, which collapsed in the War; then a constructive compromise, Capitalist in colour, which collapsed in the Slump; and, running through all, a tendency to town organisation by business men or bureaucrats, a net of interdependence to the neglect of independence, which has not collapsed at all but continues. Yet we may say finally, as we said first, that something better has not collapsed; and something more human continues. The English character continues; especially the English temper, which can truly be called good temper. It is our national heritage out of the divided estate of Christendom, and it is still filled with charity. The populace that has felt the tragedy has hardly been touched by the pessimism. A few novelists may be allowed to torture imaginary human beings, where so many real human beings would resent it falling even upon real cats and dogs. Still in this strange and terrible hour stands up the great truth in the unconscious English tradition; humorous amid the return of tragedy; merciful amid the return of violence; and, when all is confessed in honesty touching many snobberies and surrenders, strong in that claim upon the forgiveness of its sins which is promised to those who can forgive.

THE JUBILEE GIFT TO THE KING AND QUEEN FROM THE PEOPLE OF THE CHAMPAGNE DISTRICT: AN ENGLISH CHAMPAGNE GLASS WHICH DATES FROM THE REIGN OF CHARLES II.—SHORTLY AFTER THE SECRET OF MAKING THE SPARKLING WINE HAD BEEN DISCOVERED.

It was stated recently that the King and Queen had accepted, as a Silver. Jubilee gift from the people of the Champagne district, a silver enamelled casket by M. Jean Goulden (a well-known French craftsman) containing a champagne glass which is one of the earliest made in England, and is believed to be the oldest now in existence. The glass is of the finest, and is typical of the seventeenth century in colour, texture, and weight. The photograph shows two "tears" of sand in the glass, a feature of great interest to collectors.

This paradox involves a problem which can barely be glanced at here, and then only in a last glance at the literary and philosophical life of the period. Meanwhile, it may be noted that the attack on Parliamentary government, now extending itself to an attack on popular government, also had Pre-War warnings as well as a Post-War fulfilment. Early in the reign, the

few had suspected that it was weak. Yet even then amalgamation was often a confession of weakness. Many businesses were merged that they might not be submerged. The proletarian protest went to Marxian lengths elsewhere; but it is not the key to England. It may seem odd to call Bolshevism a by-product. But, after all, it only won a Battle in

# OUR JUBILEE PORTRAIT PLATE. "HIS MAJESTY KING GEORGE V." By JOHN ST. HELIER LANDER, R.O.I.

ITH this issue we present as a Supplement a double-page reproduction in full colours of a particularly fine portrait of his Majesty the King painted by Mr. John St. Helier Lander. There is little need to recall Mr. Lander to our readers, for, they will all remember his powerful portrait, "His Majesty," which formed the Presentation Plate given with our Christmas Number last year. The reproduction of that work was an outstanding success, and we are certain that the portrait that is a feature of this issue will win at least as much approval. "His Majesty," it may be added, had a place of honour in the Paris Salon of 1934, and was received with acclamation—Le Temps, for example, describing it as "one of the most perfect examples of the official painting one can see in England." As to Mr. Lander himself, he was born in Jersey, Channel Islands, but, of course, he has his studio in London. He received his artistic education at the Royal Academy Schools and at Julian's, in Paris. He won an Honourable Mention of the Paris Salon as far back as 1911, and received its Médaille d'Argent in 1923.

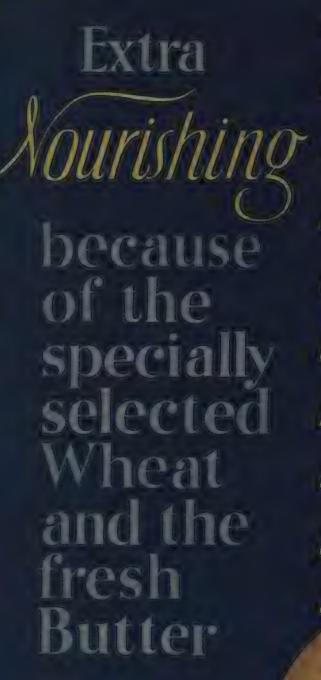
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# The World of the Kinema.

By MICHAEL ORME.



"ROYAL CAVALCADE."

"ROYAL CAVALCADE."

"TRIBUTES" have been the vogue in the kinematic world for some time past. America has been sending out her "tributes" to her aviators, to agriculture, to her various industries and national activities, steadily and withal worthily. Lately Hollywood has cast its nets abroad in a successful endeavour to widen the appeal of its tributary offerings, laying its laurels at the feet of the British Army on the North-West Frontier of India in "The Lives of a Bengal Lancer," and bringing its unlimited powers to bear on that epic of an Empire-builder, "Clive of India." If our own industries have still failed to move our film-makers to any major effort, we have at least taken up the challenge in paying tribute to the Civil Service in "Sanders of the River." And now that the moment has arrived when the whole British nation is drawn together in loyalty and love for their King, when the word "tribute" ceases to be a mere box-office slogan or a fillip to a piece of fiction, our industry has risen to the occasion. Months ago there was much talk of a Jubilee picture to be written by Mr. Winston Churchill and produced by Mr. Anthony Asquith. A good deal of work, I believe, was put in on that script before the project, for various reasons, was abandoned. It remained, then, for Mr. John Maxwell,

remained, then, for Mr. John Maxwell, Managing Director of British International Pictures, to set the wheels in motion down at Elstree. Mr. Maxwell, to quote Maxwell, to quote his own words, "felt that it would be a lasting reproach to the now nationally important British Film Industry if it did not put forward a nationally important programme of the put forward a nationally important programme." nationally important film to commemorate the momentous event of the Silver Jubilee of his Majesty King George V." Mr. Walter Mycroft Walter Mycroft and his production staff responded to the call and put their shoulders to the wheel, with the result that "Royal Cavalcade" has come into being to Cavalcade" has come into being to represent, at a time of general rejoicing, the greatest force in the field of entertainment the world

The picture is a remarkable piece of work, and not the least remarkable part about it is the combined effort, comprising an amazing amount

effort, comprising an amazing amount of energy, labour, and research work, that succeeded in assembling a great mass of material and lending it harmonious shape in the short space of time allowed for production. It is, indeed, a fact that the film was finished only just in time for its private showing prior to its presentation for a week's run at the Regal. Yet when the picture goes the round during the weeks of the Jubilee celebrations, when it carries its record of twenty-five eventful years across the seas, it will be found that this monument to a beloved monarch's reign during a quarter of a century has been fashioned with dignity and planned with infinite care, and that the unique possibilities of the kinema as a historian have been very fully exploited. By the courtesy of the Trustees of the Imperial War Museum it has been possible to include several extracts from official films, a circumstance that lends documentary importance, even, if I may say so at the risk of appearing academic, educational importance to a picture that has its instructive as well as its entertainment aspects. Once again the screen shows

us its superiority over the printed page in compiling a vivid record of actualities. As a reconstruction of a period, "Royal Cavalcade" is of lasting value. No other medium could have placed before the youth of the Empire so vividly or so impressively the panorama of two and a half decades; years of peace and progress, of storm and stress, and of a people's enduring courage. The general release date for the United Kingdom is May 6

The immensely difficult task which confronted Mr. Mycroft could only be tackled by mobilising all the resources of B.I.P.'s production organisation. The cast became, as Mr. Maxwell puts it, "a gilt-edged parade of all the talents." Four, and sometimes five directors, headed by Mr. Thomas Bentley, co-operated in shooting the various sequences of the script by Mr. Val Gielgud, Mr. Holt Marvell, and Miss Marjorie Deans. But there is no break in the atmosphere of this real life drama, and the continuity is well preserved. The authors have invented a connecting link between the many incidents in the circulation of a Coronation penny fresh from the Mint at the outset of its varied career. It serves its purpose The immensely difficult task which confronted Mr.

many of us memories, memories, memories spring up all along the line—some pleasant, some stirring, and some keenly poignant. The rich store of the news-reels has been boldly ritled and where it left gaps, historic scenes have been re-enacted with such conviction that the brief impingement on the action of scores of famous actors, singers, and vaudeville artists almost passes unnoticed. Mr. George Robey, Mr. Harry Tate, and Mr. Arthur Prince cracking a joke in the wings at a Command performance cannot escape recognition, certainly. But in scenes such as Foch's Armistice parley in the train, or in the growing anxiety of the crowd pressing up against the gates of Buckingham Palace to read the bulletins during the King's illness, it is the moment that holds us in its grip, and not the admirable work of Mr. C. M. Hallard, Mr. Owen Nares, or Mr. Seymour Hicks. A glance down the formidable list of players, bristling, as it does, with names that are household words, reveals the enthusiasm with which the whole profession rallied to the flag, eager to do their share, however small, in realising the picture's loyal aims. Each and all of them are familiar to every film- and playgoer. Only a handful will be recognised even by the most observant. There can be no more eloquent proof than this of the spirit in which the pro-

this of the spirit in which the pro-duction has been conceived and car-ried out.

To the younger generation of film-goers, those for whom the torch of memory cannot illuminate the cavalcade of the years, the interpolated fictional cameos, and a cleverly manipulated first f cleverly manipu-lated effect of con-trast adhered to throughout, are of immense value. Samples of Cock-ney humour; a flash of irony at the expense of post-war folly; a typical and delight-ful episode on a bus during the General Strike— altogether a grand altogether a grand sequence, this, and a timely reminder for the pessimists of what England has done and can do in the face of do in the face of emergency — are as helpful to the dramatic development as is the sudden confrontation of the business-like Lenglen on the Wimbledon Centre Court by a long-skirted, sailor-hatted. pre-war hatted, pre-war tennis champion. Escape from mere chronological state-ment and the bare



A ROYAL CAVALCADE IN 1897; QUEEN VICTORIA'S DIAMOND JUBILEE PROCESSION LEAVING BUCKINGHAM PALACE. The new film of British International Pictures, "Royal Cavalcade," which was first presented at the Regal Cinema, Marble Arch, is reviewed on this page. It was arranged that a special Gala Performance of it should be given at the same theatre on Friday, May 3, the proceeds to be handed to H.R.H. the Prince of Wales for the King George Jubilee Trust, plus £5000 as a gift from those concerned with the picture. The general release throughout the United Kingdom is fixed for May 6. The film was made, of course, to celebrate the Royal Silver Jubilee, and it reconstructs outstanding events of King George's reign. Our illustration shows the last occasion on which a Royal Jubilee was celebrated in this country—in 1897, when Queen Victoria attained the sixtieth anniversary of her accession to the Throne.

bravely, as an honest British penny should, buying a drink to toast the new King, buying stern news of war, or a bright balloon to celebrate the Armistice. It becomes a lover's token on a summer's evening; it is trodden into the mud of Flanders, dropped from a dead boy's hand; it caters for a baby's smile down in a "tube" during an air raid. It is the "widow's mite" when the unemployed miners, tragic minstrels of the streets, sing for their suppers on the London pavement; and, finally, it does its modest bit in swelling the Prince of Wales's King George Jubilee Fund. It keeps on the move, does this penny, and with it the picture rolls on, from gay to grave, from sunshine to shadow, from regal pageantry to homely sentiment, from politics to social foibles, from sport to modes and manners. bravely, as an honest British penny should, buying a drink

manners.

There is little of importance omitted from this survey of twenty-five packed years—wonderfully little. To

ment and the bare facts of the news-reels has been sought and found without detriment to the ordered march of history; and that—with historical mile-stones thick upon the road during a reign which saw the Suffragettes suffering and even dying for their cause; the first woman Member, Lady Astor (who plays her own part in her entry into the House) returned to Parliament; the Great War and its aftermath; the heroism of men like Captain Scott and Captain Oates—is, I contend, a very great achievement.

The picture, ending with a swift glance healtering to the picture, and the bare facts of the news-reels has been sought and found without detriment to the ordered march of history; and that—with historical mile-stones thick upon the road during a reign which saw the Suffragettes suffering and even dying for their cause; the first woman Member, Lady Astor (who plays her own part in her entry into the House) returned to Parliament; the Great War and its aftermath; the heroism of men like Captain Scott and Captain Oates—is, I contend, a very great achievement.

a very great achievement.

The picture, ending with a swift glance backwards into England's past, and a splash of pageantry that might have been bettered by a more imaginative vision, is shot through with the unfailing sympathy of the Royal House for the people. Their Majesties' participation in all that concerns their subjects emerges through the lines of a vivid and engrossing narrative, which, by the very nature of its subject, and by the dignity of its motive and its treatment, is a rousing, at times a brilliant, and always a very sincere contribution to a great occasion.

# BOOKS OF THE DAY.

To the celebration of the Royal Jubilee even reviewers may add their modest contribution. I had no difficulty in choosing a subject, for among the books to hand there is one that stands out as supremely appropriate "THE KING'S GRACE," 1910-1935.

to the occasion—"T John Buchan. Illustrated (Hodder and Stoughton; 5s.). The illustrations comprise a coloured frontis-piece (the well-known photograph of his Majesty broadcasting at Sandringham) and at Sandringham) and three other portraits: the King and Queen in their Coronation robes, the King in war-time, and as he is to-day. This book, I think, might well be regarded as the representative Jubilee tribute of contemporary English prose, and upon that thought I am moved to ponder I am moved to ponder why there is no prose counterpart of the Poet Laureate? The

Poet Laureate? The ROYAL FARMS AT Venew Governor - General of Canada, and author of "Greenmantle," is ideally qualified, I should say, for the office of Historian, Recorder, or Romancer, Laureate. I can imagine his successor writing (in stately prose, of course) an encomium of the kind which Tennyson addressed to the King's grandmother, embodying a handsome compliment to Wordsworth—

Victoria, since your royal grace
To one of less desert allows
This laurel greener from the brows
Of him that utter'd nothing base.

At this point, while engaged in verifying the fact that Wordsworth was Tennyson's predecessor in the Laureateship, I came across an interesting bit, in the Encyclopadia Britannica, about the official bard's duties and honorarium, which tempts me to a short digression. "The poet Laureate" we read, "being a Court official, was considered responsible for producing formal and appropriate verses on birthdays and State occasions; but his activity in this respect has varied, according to circumstances, and the custom ceased to be obligatory after Pye's death. Wordsworth stipulated, before accepting the honour, that no formal effusions from him should be considered a

necessity; but Tennyson was generally happy in his numerous poems of this class. The emoluments of the post have been varied; Ben Jonson first received a pension of roo marks, and later an annual 'terse of Canary wine.' To Pye an allowance of £27 was made instead of the wine. Tennyson drew £72 a year from the Lord Chamberlain's department, and £27 from the Lord Steward's in lieu of the 'butt of sack.'"

Mr. Buchan points out that his book is not out that his book is not a biography of the King, but "an attempt to provide a picture—and some slight interpretation—of his reign, with the Throne as the continuing thing through an epoch of unprecedented change,"and adds that he has incorporated a few passages from his



THE ROYAL MODEL DAIRY AT FROGMORE, WINDSOR: AN ESTABLISHMENT WHICH ADJOINS THE ROYAL GARDENS AND IS RUN UNDER THE MOST CAPABLE SUPERVISION OF HER MAJESTY.

own "History of the Great War." The use of the word "grace" in the title is ex-plained in the author's pro-logue: "The King is to-day," logue: "The King is to-day," he writes, "far more a people's King than when

THE KING'S INTERFST IN AGRICULTURE: SHAW FARM, WHICH HAS FOR YEARS BEEN PART OF THE

ROYAL FARMS AT WINDSOR.

King than when an Edward or a Henry returned which adjoins the Royal Garden in triumph from capable supervision the French wars.

The office has come into the light of common day without losing its traditional glamour. Its dignity has not declined, but affection has been joined to reverence. Since the Tudors the phrase has been the King's Majesty. To-day the older form of words is the more fitting, the King's Grace. . . . So in this year of his Silver Jubilee I have tried to present the spectacle of his reign with the Throne as the abiding background."

In the process of picturing and interpreting King George's reign, Mr. Buchan has produced a brilliant historical survey, which covers in outline a wide range of events and movements at home and abroad, while the narrative is combined with penetrating political criticism and philosophy. Among much else, he emphasises the value of the monarchy as an institution, recalls the state of politics at the King's accession, and his action in difficult situations, such as the Parliament Bill controversy and the Irish crisis of 1914, traces the origin, development, and results of the war, with the consequences of the Peace Treaty, and discusses the post-war evolution of the British Empire. Thus the dominant thesis of the book, the British Crown, in relation to present conditions, is placed in its due setting of current tendencies.

Discussing the sovereign status conferred on the Dominions by the Statute of Westminster in 1931 and its effect on the British Commonwealth of Nations, Mr. Buchan writes: "It left the Crown as the sole legal link holding the alliance together... One thing has emerged from the debate, the tremendous meaning of the

Crown. It is the foundation of the new doctrine, the one principle which gives unity to a vast growth whose to a vast growth whose destiny is unpredictable. Without it no tie of sentiment or blood or tradition would bind for long. To the Empire it provides a centre for its long memories and a personality for its devotion. There can be no question but that it has acquired since the war a far deeper and more intimate meaning for the Britains overseas. The journeys of the Prince of Wales, and his power of charming every class, have brought the royal life into the kindliest contact with

the royal life into the kindliest contact with their own. When on all his people, his wave-length has been subtly attuned to their hearts. He is not Sovereign or symbol, but the Head of the Family."

Even as the symbol of an abstract principle, the Crown is a bond of unity among the British peoples, but the strength of that bond is vitally affected by the personality [Continued overleaf.

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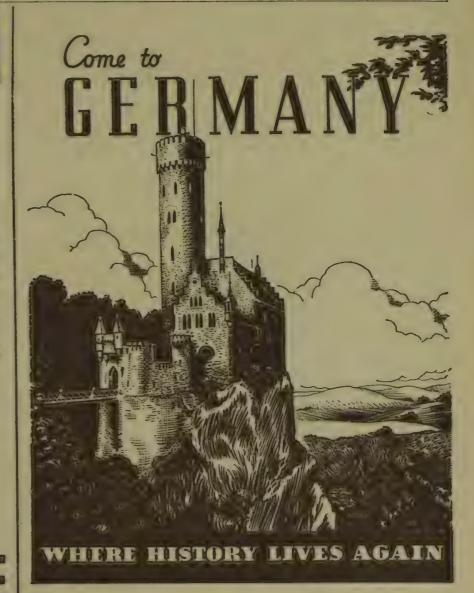
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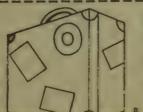


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Continued.]
of its wearer. "The King," writes Mr. Buchan, "has added to the duties of the Crown a graciousness which springs from his own character. He has given to ceremonial the bloom of friendliness. He has always possessed a high seriousness, and the note of faith and piety which he has often struck has not been the mere convention of his office. He has walked securely in more difficult constitutional paths than any of his immediate predecessors. He has faced courageously crises which imperilled both his people and his Throne. But, in addition to all this, he has diffused a spirit of simplicity and charity which has profoundly affected the national temper."

Loyal readers throughout the Empire will feel grateful to Mr. Buchan for voicing so clearly all that they themselves think, but cannot perhaps always express, about



RAPES: ONE OF THE ROYAL VINERIES THE GARDENS AT WINDSOR. GRAPES:

the King and his work, and for providing sound historical reasons for the faith that is in them. Even more interesting than any external appreciation, however, is a revelation of his Majesty's own feelings towards his people, and of his hope for the general welfare of humanity. They

were revealed in his message to the Empire (reprinted in Mr. Buchan's book) after his recovery from his grave illness in the winter of 1928-9. "It was an encouragement beyond description," said the King, "to find that my constant and earnest desire had been granted—the desire to gain the confidence and affection of my people. My thoughts have carried me even further than this. I cannot dwell upon the generous sympathy shown to me by unknown friends in many other countries without a new and moving hope. I long to believe it possible that experiences such as mine may soon appear no longer exceptional; when the national anxieties of all the peoples of the world shall be felt as a common source of human sympathy and a common claim on human friendship."

Equally opportune as an addition to the literature of Jubilee Year is "The King's First Andassador." A Biographical Study of H.R.H. the Prince of Wales. By Basil Maine. With twenty-seven Illustrations (Hutchinson; 7s. 6d.). The author, who is chiefly known as a musical critic, lecturer, and biographer of the late Sir Edward Elgar, acknowledges advice and help from the Prince's private secretary, Sir Godfrey Thomas, with whom he discussed his projected book. To that extent, I take it, his work may be accepted as authorised. He does not, however, claim acquaintance with the Prince himself, and I see no mention of the book having been submitted as a whole for official approval. At the same time, it is evident that Mr. Maine has made a careful study of previous biographies and other books about the Prince, besides making extensive research in the columns of newspapers. Although his own preface does not tell us anything of his motives and qualifications in undertaking the work, it is stated in an anonymous note on the wrapper that he did so "as the result of a spontaneous admiration for the Prince's spirit and accomplishment."

for the Prince's spirit and accomplishment.'

Mr. Maine's book is not a complete biography, for it begins with the Prince's undergraduate days at Oxford. One cannot read far without discovering that it is indeed the outcome of whole-hearted admiration, written with discriminating candour, and free from any fulsome sycophancy. "The purpose of this study," he writes, "is to recapture some of the spirit which has made the Prince's personality and life so immediately appealing to people in every part of the world. He himself would never have permitted his work to be advertised as being a crusade. But no other description seems adequate; and from that angle the past twenty years of his life will be approached. . . . The approach will be made in the belief that his magnetism is dependent not so much upon the accident of birth as upon the balance of character he has developed."

Full justice is done to the incalculable influence of the Prince's Empire tours in spreading a sense of comradeship among the British nations and reinforcing the popularity of the Crown; also to his inspiring work in social service, as exemplified by his appeal for King George's Jubilee Trust, reprinted in the book as an appendix. On such



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matters, Mr. Maine writes: "By the King and by his matters, Mr. Maine writes: "By the King and by his eldest son (to name only one of his family) the urgent needs of fellow-men have always been remembered. They have responded to the urgency of the call, not only in times of sharp crisis, but through the harassed intervening years. . . . Both as Heir to the Throne and as the King's first ambassador he (the Prince) has played an increasingly difficult part with staunch fidelity. He has worked outside the circumscribed fields of diplomacy, and has helped to bring reforms which never could have been achieved within those areas."

While the Prince of Wales naturally figures most prominently in Mr. Maine's pages, there is, of course, frequent allusion to the King himself. Recalling his Majesty's Christmas broadcast, Mr. Maine says: "No more fitting prelude to the King's Silver Jubilee can be imagined than that message; for it was a simply worded summary of all that the King has most cared for during his reign and has striven to attain. His example has been always a steadying influence; his coursel always sensible. always a steadying influence; his counsel always sensible. No man has done more to help England endure the succession of crises which have made the last twenty-five years the severest ordeal in her history." Such are the thoughts of all his people to-day.

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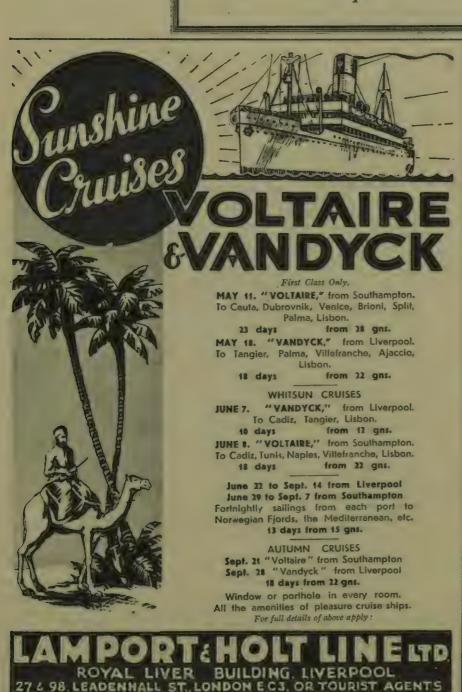
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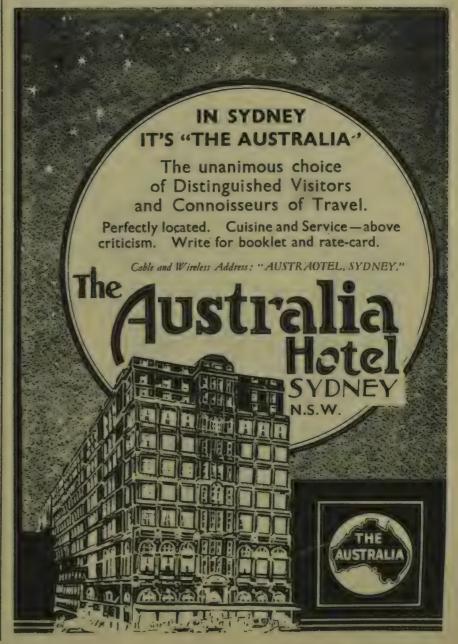
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# THE KING'S DOGS: CLUMBERS & LABRADORS. (Continued.)

Apart from their high qualities as working dogs, the royal Clumbers are noticeably lacking in the

tendency to surli-ness that is sometimes characteristic though their general air of friendliness rapidly disappears when at work, when they have eyes and ears only for the keeper in charge of them.
They are, in fact, a happy, eager family full of enthusiasm for their work, yet never seriously quarrelling among them-

Provided dogs first play their part as working animals (and on this point he is

adamant), the King derives considerable interest and pride from the show-ring successes of the royal kennels. Of the fifteen Clumbers at present housed at Sandringham, none is more entitled to fame than Sandringham, Spark, who, even if at six years of age he be slower in his work than formerly, has added to his fine working qualities the feat of having won two First Prizes at Cruft's last year. For perfection of training, excellence of nose, and all-round qualities, Spark is a king amongst dogs; and the photograph of him on another page well merits to be regarded as a picture of controlled vigour. In addition to Crust's, his Majesty honours the King's Lynn and Norwich Shows with entries from the royal kennels, and at these two shows Sandringham Stern and Sandringham Spice have both received premier awards; while Sandringham Scuttle and Sandringham Sport—the latter possessed of a particularly good nose—are equally dogs of proved worth. But, with these possible exceptions, the Clumbers are chiefly notable for their uniform excellence; and, since four of the

matrons are at the moment in whelp, there is every prospect that the present high working standards will be maintained and developed.

The Sandringham black Labradors, founded in 1911, are equally home-bred working dogs whose

points are a show secondary consideration compared with their utility. Never-theless, several of these handy, hard-conditioned retrievers have attained high honours in the showring, the achievement of Sandringham Stow (Ben) in winning two firsts at Cruft's in 1932, and being only defeated by Lady Howe's famous dog. Bramshaw Bob, being outstanding.



THE ROYAL KENNELS AT SANDRINGHAM, IN WHICH HIS MAJESTY TAKES A GREAT PERSONAL INTEREST: THE DOGS' FOOD BEING PREPARED IN THE KITCHEN.

Photographs by Stanley Ballance.

without mention of Wolferton Jet, his first Labrador

and a famous lady into the bargain.

Of special interest, however, are the three splendid Labradors that are the King's personal shooting dogs, who not only lead a separate existence under a selected keeper, but are the only dogs to accompany his Majesty to Balmoral. Of these three, Sandringham Scrum, by far the largest of the Sandringham Labradors—and, incidentally, the sire of his two immediate companions, Bob (the King always likes to have a "Bob" amongst his personal dogs) and Sandringham Simon—is the King's favourite; for Scrum, in spite of, or maybe because of his eight years, is more reliable at retrieving grouse than any of his fellows. A rare old philosopher is Scrum, calm and businesslike, and as indifferent to outside people and events as he is apparently unmoved by the high position that he holds.

Although the Sandringham kennels were built fifty-six years ago, their efficiency and compactness could scarcely be bettered. The main range, comprising fourteen kennels with indoor accommodation and spacious outdoor runs, is nearly a hundred yards in length, and is largely built of an

attractive local rubble carr-stone. mounting this range are three small towers, beneath which three gateways lead to an exercising ground situated between the back of the kennels and the empty stables of York Cottage; while facing the range are the Head Kennelman's house, storerooms, kitchens, and twelve other kennels— the entire accommodation being distributed within a compact quadrangle. Thus is perfect organisation made a comparatively easy matter, and it is small wonder that the King's dogs, given their first feed at six in the morning, and finally put to bed at four in the afternoon, lead a healthy and contented existence. But it is the King himself who, by using his dogs for the purpose for which they were born, and for the only work which they understand, contributes most towards the efficiency of his kennels and the happiness of some of the finest and most care-free Clumbers and Labradors in the country. The Sandringham kennels represent y another illustration of the truth that well-disciplined dog, carefully looked after, is a happy dog.

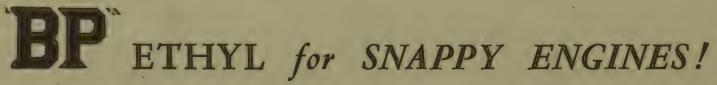
Labrador celebri-ties have been Sand-Shelah and her daughter, Sandringham whom possessed a marked ability to transmit their working qualities to their progeny; Sandringham Sailor, a particu-larly useful dog in water; and Sandringham Strapper, a good type of working dog; but no reference to the King's Labradors would be complete

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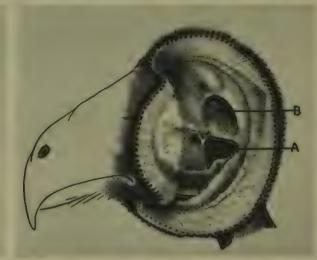
# E CERTA

THE MYSTERY OF THE EARS OF THE BROWN OWL.

By W. P. PYCRAFT, F.Z.S., Author of "Camoustage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

WONDER how many people nowadays read Gilbert White's "Natural History of Selborne"? Written nearly 150 years ago, its pages have preserved for us an imperishable record of the rural life of his time, which stands in vivid contrast with that of to-day. For petrol-pumps and "by-pass" roads, a

But before I describe them I should remark that the ears of some species of the owl tribe differ but little from those of ordinary birds. For when the feathers a little below and behind the eye are raised, no more than a round hole will be found, though somewhat larger than one would have expected to



T. THE STRIKINGLY ASYMMETRICAL EARS OF THE SHORT-EARED OWL: THE BIRD'S LEFT EAR (LEFT), IN WHICH THE PASSAGE TO THE INTERNAL EAR (A) IS ABOVE THE TRANSVERSE FOLD OF SKIN; AND THE RIGHT EAR (SHOWN HERE REVERSED, TO EMPHASISE THE POINTS OF DIFFERENCE), IN WHICH THE PASSAGE (A) IS BELOW THE TRANSVERSE FOLD.

The "operculum," or covering flap of the ear in the short-eared owl, has a fold of skin running from its centre transversely to the skull. On the left side of the head the passage to the internal ear (A) is above this fold of skin; and there is a blind chamber below it (B); but on the right side the blind chamber (B) is above the fold. The aperture of the ear in this bird is much larger than in the brown owl, seen in Fig. 2. In fact, it extends from below the gape, backwards and upwards, nearly to the base of the beak.

ceaseless stream of motor-cars, vans, and huge lorries, have invaded its restfulness and brought in their train perils undreamed of in his day. I turn to Gilbert White's book again and again, as a fireside companion, and, moreover, an inspiring one; for he had a lively sense of all that was going on around him in field and hedge-row and garden the year round. And he contrived to set down his observations in simple and forceful language which never becomes wearisome. His comments on the antiquities of Selborne are full of interest.

He was a close and shrewd observer of birds and beasts and insects, and was often troubled by his inability to identify some of the warbler tribe, for there were but few works of reference in his day. But he was, I believe, the first to notice the true nature of the "train" of the peacock in display, pointing out that the outspread fan with its great ocelli was formed by vastly elongated back feathers, the true tail being concealed behind and used as a support. But he was an "outdoor" naturalist. His atten-

But he was an "outdoor" naturalist. His attention never chanced to be drawn to anything beneath the surface. There seems, however, to be one rather puzzling exception to this rule. After some extremely interesting notes on the habits and food of the barnowl, he remarks that "Large eyes... are necessary to collect every ray of light, and large ears to command the smallest degree of sound or noise." But, strangely enough, he goes no further. He gives no indication that he had ever examined the ears of any owl. Was he merely repeating what others had told him? For I feel very sure that if he had ever seen the ears of any of our four native species, he could never have refrained from comment on the strange peculiarities which would have confronted him, for they are among the most remarkable features to be found among birds or beasts.

This fact was brought to mind the other day when a brown owl was sent to me that had recently been shot, I was told, "by mistake." I at once turned to its ears to refresh my memory. For, many years ago, I described the ears of a number of species of owls, and I persuaded a friend of mine to photograph the ears of this poor victim of mischance. When I came to compare the points of the two sides of the head with the drawings made for me for my monograph, I found, to my surprise, that my artist's work did not by any means agree with my photographs: probably because the drawings were made from a specimen which had been preserved in spirit, and hence the apertures had suffered both shrinkage and distortion. What these ears really are like is shown in the accompanying photographs, and these are, furthermore, I feel sure, the first accurate presentation of what obtains that have ever been published, and hence they can hardly fail to find a welcome place on this page.

find. But there are many species of owl which have departed in the most surprising way from all the rest of the tribe in this respect. And not the least remarkable feature of these differences is the fact that the ear of one side differs conspicuously, both in size and shape, from that of the other side. In the barn owl, which occasioned the comments of Gilbert White, there is no asymmetry, but the aperture is peculiar, since it is quadrate in form and can be closed by a relatively large, almost square flap of skin known as the "operculum," which is very much larger than the aperture. It is quite unlike anything found in any other owl.

In the tawny or brown owl, as the photographs show, this aperture on the right side differs in a most singular way from that of the left; and, to make this more readily apparent, the right side has been shown reversed, as if one were comparing two left ears of two different birds. Let us examine the left ear

first. It will be noticed that its long axis is directed forwards, and that the covering flap, or "operculum," here drawn forwards, is large, and has a large, downw a r d l y directed lobe. Along the free edge of the flap will be seen the shafts of the peculiarly modified feathers which make up the "disc" of the owl's face, which, sur-rounding the great eyes, give that strangelooking countenance seen in no other birds. These disc-feathers fold back upon a semi - circular band of peculiarly modified feathers which

form the outer boundary of the disc. A portion of these boundary feathers is set in the narrow band of skin seen forming the hinder margin of the aperture.

Within this enclosed area the outer wall of the cavity is seen, covered only with a thin skin. The dark, rather tongue-shaped area at its base marks

the passage to the internal ear, while the eye forms the front border of this tongue-shaped cavity. Now the right ear (Fig. 2; right), as will be seen at a glance, shows a much larger aperture, and, moreover, its long axis slopes backwards instead of forwards, as on the left side. The opercular flap has no downward expansion, and the direction of the hinder boundary is very different. Within the aperture, it will be noticed, the whole of the ring of bony plates encasing the eye is exposed, covered only by a very thin film of skin; while the cavity behind the eye, leading to the internal ear, is of a somewhat different shape, and larger. Finally, rather more of the skull is exposed here.

skull is exposed here.

If we turn to the long-eared or to the short-eared owls, we find still more remarkable features. In fact, in these two species the aperture, on each side of the head, is continued forwards, below almost to the gape, and above, round the crown of the head and almost to the base of the beak, so that the greater part of the skull is exposed, save for a delicate veil of skin. The covering plate, or operculum, is, in consequence, not only larger, but it develops a thin, horizontal band of skin running from the hinder outstanding wing of the skull forward to the centre of the operculum. But more than this. On the right side of the head above this band there will be

found a blind chamber; below it, a deep cavity leading to the internal ear. On the left side the blind chamber will be found below the band and above the base of the lower jaw, and the cavity leading to the internal ear above the valve.

What possible function can these strangely enlarged and asymmetrical ear-apertures serve? Our only hope of finding a solution of the problem is by a constant and very close study of captive specimens. Unusual, but not loud noises might be made, preferably by someone in hiding, while another keeps watch to catch the slightest movements of the head or the facial disc. For these structures cannot be mere "freaks of nature." It is to be hoped that some of those who keep owls in large aviaries will be induced to try and solve this mystery, for there seems to be nothing like this condition attained by any other birds. And only some species of owls are thus modified, a fact which makes the problem the more mysterious.





2. ASYMMETRICAL EARS IN A BROWN OWL: THE LEFT EAR (LEFT) WITH THE OPERCULUM DRAWN FORWARD, SHOWING ITS DOWNWARD PROJECTING FLAP OR LOBE (A), WHICH IS ABSENT FROM THE OPERCULUM OF THE RIGHT EAR; AND THE RIGHT EAR SIMILARLY TREATED (BUT SEEN REVERSED TO AFFORD A CLEARER COMPARISON), SHOWING THE RING OF BONY PLATES ENCLOSING THE EYE (B) EXPOSED AND COVERED BY A THIN SKIN; AND THE AXIS OF THE APERTURE OF THE EAR DIRECTED BACKWARDS, WHILE THAT OF THE LEFT EAR IS DIRECTED FORWARDS.

As with the drawing of the right ear of the short-eared owl (Fig. 1, right), the photograph of the right ear of the brown owl is shown reversed to make its differences from the left ear of the same bird more apparent. In each case the beak is seen at (C). The most striking differences are a downward-projecting lobe on the operculum of the left ear (A), which is not found in the right ear; the beny plates enclosing the eye exposed in the right ear (B), but not in the left ear; and the long axis of the aperture of the left ear directed forwards, but of the right ear, backwards.—[Photograph by E. Pedder.]



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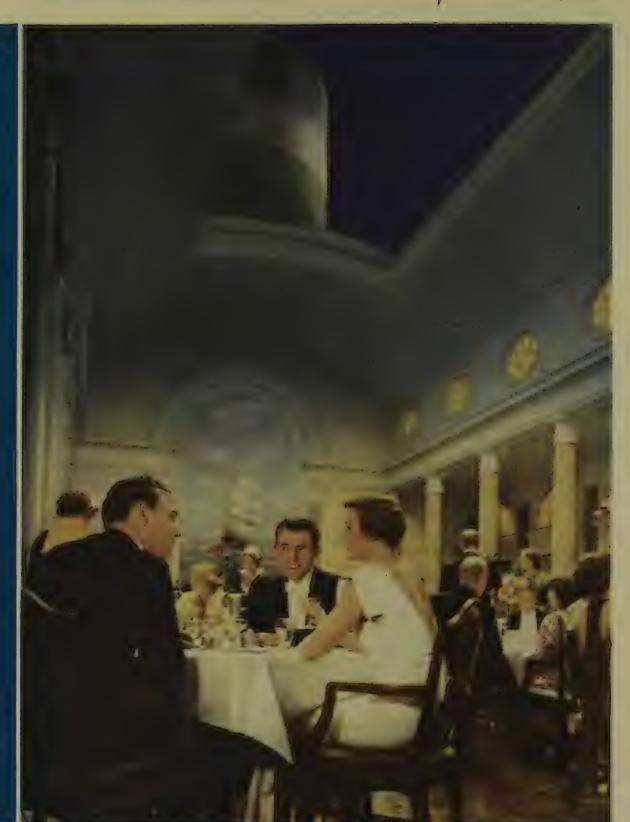
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# AN EARLIER JUBILEE " PROCLAMATION

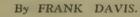
For Pardoning Deserters from His Majesty's Land

War Office, Oct. 24, 1809.

"WHEREAS it has been humbly submitted to the King, whether, on the joyful occasion of his Majesty's entering into the 50th year of his reign, it might not be desirable to distinguish so memorable



COMMEMORATING PREVIOUS ROYAL JUBILEES.



and bought by Queen Charlotte in 1800. There is also an aquatint in the British Museum—not a great work of art—showing the King and Queen, with the Royal Family behind them, in Westminster Abbey, and protected by an angel. Apart from that, it is not easy to find anything which has an immediate connection with this forgotten jubilee; it is quite obvious that the event roused no great enthusiasm, not even in a magazine which can claim to be quite a near relation of The Illustrated London News. Perhaps the following editorial note in the November number is a sufficient explanation: "It was our intention, had our limits permitted, to present our poetical readers with an ode on the late Jubilee; but as it is, we refer them to the Poetical Magazine, which will make them ample amends." will make them ample amends.

an excellent illustration; a very judicious "Retrospect of Politics'; female fashions, with two delightful plates; another of a "patent eccentric landaulet, or chariot"; and a grand allegorical design to which are attached actual samples of material for dresses, waistcoats, etc.

Every number is an invaluable source of information upon current taste. I quote two passages, one from "General Observations on Female Dress": one from "General Observations on Female Dress":

"Let harmony be our guide and all will be right.
Unerring nature distributes to all some distinct
beauty, some interesting peculiarity, some characteristic charm. Let it be our business, then, to call
forth and improve these latent graces; and let the
lusty, instead of binding herself with tightening
ligatures, to produce a slim appearance, or the slim,
attempting to swaddle and swell herself into
embonboint, adopt a dress, which, from its

attempting to swaddle and swell herself into embon point, adopt a dress, which, from its analogy to the form of the wearer, shall improve what is beautiful, and hide what is defective. . . This idea of harmony may be pursued through all the infinitely varied shades of character, and will furnish matter for the future observations of Arbiter Elegantianum." The style is florid, but the sense tiarum." The style is florid, but the sense is sound. What follows is less general, and more illuminating—quite definite proof that in the year 1809, so-called Empire fashions in furniture were moving from

fashions in furniture were moving from pseudo-Egyptian to pseudo-Græco-Roman. Incidentally, its somewhat pontifical style is a warning to people like myself: we smile at this taste to-day; perhaps our descendants will feel equally superior about us.

"It cannot but be highly gratifying to every person of genuine taste, to observe the revolution which has, within these few years, taken place in the furniture and decorations of the apartments of people of fashion. In consequence of this revolution, fashion. In consequence of this revolution, effected principally by the study of the effected principally by the study of the antique, and the refined notions of beauty derived from that source, the barbarous Egyptian style, which a few years since prevailed, is succeeded by the classic elegance which characterised the most polished ages of Greece and Rome. In none of the articles of domestic convenience is this change more apparent them in

ence is this change more apparent than in those which are subservient to the purposes of the toilet, which at once display the good taste of the fair owners, and the skill and ingenuity of

of the fair owners, and the skill and ingenuity of the artists whom they patronize."

"On the right," continues this article, "is placed a chamber-bath, which being of all others the most proper article for the promotion of health, more especially in the summer season, for either sex, it is impossible to recommend a more desirable piece of furniture." The suite is carried out in mahogany





A NUMISMATICAL COMMEMORATION OF A PREVIOUS ROYAL JUBILEE: THE MEDAL STRUCK IN 1810 TO MARK THE FIFTIETH YEAR OF GEORGE III.'S REIGN—ON THE REVERSE A DESIGN OF CHERUBS, REPRESENTING ENGLAND, IRELAND, AND SCOTLAND OFFERING A BURNING HEART TO BRITANNIA, AT FROGMORE. (DIAMETER, C. 2 INCHES.)

Reproductions by Courtesy of Messers. Spink and Son.

an epoch by an act of grace to all deserters; and an epoch by an act of grace to all deserters; and his Majesty having graciously approved, etc., etc." Thus the London Gazette of the period, quoted in that remarkable periodical, The Repository of Arts, Literature, Commerce, Manufactures, Fashions and Politics, published for so many years by R. Ackermann. The copy before me is a volume from the set specially bound for the Empress Marie Louise, and bears her cypher. In 1810 she married Napoleon, whose letters to her, it will be remembered, were recently bought for the French nation at Sotheby's.

bought for the French nation at Sotheby's, and have since been published in full.

George III. celebrated the fiftieth year of

and have since been published in full.

George III. celebrated the fiftieth year of his accession in October 1809; that is, the completion of the forty-ninth year of his reign. Rejoicings were decorous and not extensive. The Royal Family was at Windsor, an ox was roasted, bands played, sermons were preached; the Lord Mayor of London, with the Members of the Common Council, attended Divine service at St. Paul's and listened to a discourse upon the text: "And they blessed the King and went into their tents joyful and glad of heart for all the goodness the Lord had done for David His servant, and for Israel His people," and crowds wandered about the streets in the evening to see the illuminations, especially those new-fangled gas-jets in Pall Mall, "pure aerial flames which seemed to defy the powers of wind and water." His Majesty went for a walk in Windsor Park, and later the Queen gave a fête, with fireworks, at Frogmore, which was a very splendid affair indeed.

The medal reproduced here was not issued until the end of the fiftieth year, in 1810. The treatment is a little dry, as in all medals of the period, whether French or English, but it gives an astonishingly vigorous portrait of the King; the reverse is a piece of very pretty sentiment—three infants, England, Scotland, and Ireland, with their national emblems, rose, thistle, and shamrock, offering a burning heart to Britannia at Frogmore, the house built by Nash

What was interesting the readers of The Repository What was interesting the readers of The Repository at the end of 1809? News from the Continent, especially, of course, the activities of our Army in the Peninsula — Talavera had been fought earlier in the year. A description of a visit to Pompeii; an essay on The Happiness of Mediocrity; another on The Luxury of the Romans; the solution of a mathematical problem; a note on an ancient coin; hints on agriculture and sport, with a coloured plate of





COMMEMORATING A PREVIOUS ROYAL JUBILEE: THE MEDAL STRUCK IN HONOUR OF THE SIXTIETH YEAR OF QUEEN VICTORIA'S REIGN; SHOWING THE OLD AND YOUNG HEADS OF THE QUEEN. (DIAMETER OF MEDAL, ABOUT  $2\frac{1}{4}$  INCHES.)

wild duck; book reviews and notes on forthcoming publications, including "A geometrical, historical, and political Chart of the Reign of George III." (this should be amusing if it exists to-day); music; fashions; an article on the Bank of England, with with brass fittings; chair and footstool are covered in green morocco leather. From now onwards I, for one, shall date the start of the bathing habit in this country to the year of George III.'s Jubilce and of the battle of Talavera—1809.

# TWENTY-FIVE YEARS OF MOTORING.

By H. THORNTON RUTTER.

THE KING'S JUBILEE reminds older motorists of the great advance made in the reliability, speed, and comfort of the modern car during the past twenty-five years, since 1910. At that period the open car, with its cape-cart hood and insufficient windscreen, offered small comfort compared to the present-day saloon, as the closed carriage or brougham was quite an exception as a motor-vehicle. In those days, and right up to 1920, the car driver had to depend on acetylene gas or oil lamps for lighting his path at night time. Drip-feed lubrication was in vogue when night time. Drip-feed lubrication was in vogue when King George V. came to the throne, and lubrication troubles were a constant anxiety to the motorist. Now this present generation of drivers seldom experience engine troubles from that cause, except through their own gross carelessness, as automatic pumps force the life-saving fluid oil through all the important bearings without any trouble or hand regulation of the drip-feeds by the driver, as was necessary twenty-five years ago. Even little gadgets such as windscreen-wipers did not exist at that period, and even later were an "extra" that owners had to buy and get fitted on their vehicles. While the Perrot four-wheel (diagonally) braked Argyll car paved the way for the present four-wheel braking on all motor-vehicles when it first appeared in 1912, this safety factor only became a regular feature in this safety factor only became a regular feature in 1926. As for safety-glass screens, a few carriage owners gave the original Triplex Glass Company orders to fit this non-shattering glass to the straplifting windows of their square-shaped closed carriages. But this was poor stuff compared to the present safety-glass, as it clouded and discoloured very quickly. In 1910 motor engineers pooh-poohed any motor whose cylinders were smaller than about 90 mm. bore, as the automobile designer of that period mainbore, as the automobile designer of that period maintained that lesser dimensions lost too much heat proportionately. Also, 2000 revolutions per minute was a fast-turning engine, and private cars with motors "revving" at 4000 to 5000 revolutions per minute were unheard of. Only a few racing cars could attain such engine speeds.

In actual design great strides were made after the Great War. Electrical engine-starters, cylinder blocks cast in one piece, multiple-jet carburetters,

battery and coil ignition displacing the magneto, longer life pneumatic tyres with larger cross section, shock absorbers, and better springing are just a few examples of improvements. The closed car, after 1926, displaced the open tourer, although at the moment fashion is swinging the pendulum back again to the sports open car. Four-wheel brakes became standard equipment after 1926, and so, with more reliable brakes which lessened the risk of skidding, speeds of cars began to increase for standard production models. Mr. William R. Morris (as he was in 1920), now Lord Nuffield, then arrived as the torch-bearer of "Buy British" and "my low-priced cars." He led the field in British quantity-withquality production, so that Sir Herbert Austin, Mr. battery and coil ignition displacing the magneto, quality production, so that Sir Herbert Austin, Mr. Bullock of Singers, and Mr. John Starley of the Rover Company found that they also could increase the output from their respective factories. Thus cars

became cheaper; so, from a few thousands a year being the total British motor output, it rose to the 100,000 mark and has steadily increased ever since. But I have not the space available to recount all the details and the history of the British motor industry since 1910 to 1935. Let me quote a few of the effect or eventue as the index of the official production figures to serve as the index of the official production figures to serve as the index to achievement. In 1910 the total production of cars and goods motors was 14,000, which had risen to 34,000 in 1913. Then came the war, and production ceased; but in 1922 our British factories produced 73,000 vehicles; in 1924 this rose to 146,600; in 1928 to 211,877; and in 1932 to 232,719. Last year this had become 256,866, and in this present year is expected to exceed 300,000 motor-vehicles built in England. From 14,000 to 300,000 in twenty-five years is progress indeed.

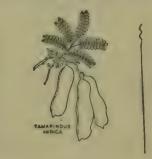
The present motor year, commencing from

The present motor year, commencing from October last to the end of February, shows 102,972 new cars registered in Great Britain as compared with 82,373 in the same five months of the previous year, an increase of twenty-five per cent.; and registration an increase of twenty-five per cent.; and registration of all classes of motors was 149,851 as compared with 124,759, an increase of over twenty per cent. in the same period. Last May (1934) there were 1,221,914 private cars, 302,020 goods motors, 81,012 hackney carriages (including taxis, motor-buses, and coaches), and 492,603 motor-cycles using the roads in Great Britain. This May (1935) it is expected that the cars will have increased to 1,426,799 (as compared to 150,000 cars running on the road in May 1910), goods motors to 412,490, hackneys to 82,356, and motor-cycles reduced to 474,791. This fall in the sale of motor-cycles is due to several causes: the very low price of four-wheeled cars, the reduced horse-power tax, and the 30-miles-an-hour speed limit. The last reason is reacting on sales because owners of motorcycles cannot afford to pay fines nor risk imprison-ment for such non-payment. Otherwise, King George V.'s Jubilee sees the British motor industry continuing its steady progress and prosperity which it

has enjoyed all the years that he has sat on the throne.

Natives and visitors alike to this country are taking every possible opportunity to visit new places now that weather conditions are fair for motoring. Both the A.A. and the R.A.C. touring departments report that the demand for route cards has exceeded that of last year at this period. Consequently, I am sure motorists will welcome the convenient county maps and descriptive matter of the various towns, villages, and notable features issued by the Shell-Mex and B.P. and descriptive matter of the various towns, villages, and notable features issued by the Shell-Mex and B.P. motor spirit companies, published by the Architectural Press, 9, Queen Anne's Gate, Westminster, S.W.1, under the title of "Shell Guides." So far, Kent, Cornwall, Wiltshire, and Derbyshire have been issued at half a crown each, and I think that these Shell guides are the best county histories and direction-indicators to pleasant holidays that I have read. Kent is edited by Lord Clonmore, and right worthily has he laid before the reader the monuments and beauties of this ancient part of Great Britain. Mr. Robert Byron has made an equally good job in his editorial management of Wiltshire. All these guides are under the general editorship of Mr. John Betjeman, well known for his interesting volumes on Britain's picturesque places. The series of views of castles, seats of the nobility, mines, public buildings, churches, and antiquarian curiosities, besides views of the scenery of each county of England, make these handy volumes most interesting to read. The volume on Kent starts with a view of Ramsgate Harbour, and concludes with a photographic scene of an open mussel-shell lying derelict and lonely on a sandy beach as a symbol of how places can change. Another example is the half-timbered Town Hall at Fordwich, which used to be quite an important port when the sea flowed higher up the River Stour. "Shell Guides" are a real addition to the topographical history of England, and for motorists a helpful courier to are a real addition to the topographical history of England, and for motorists a helpful courier to discover places worth while visiting.

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(P) 2



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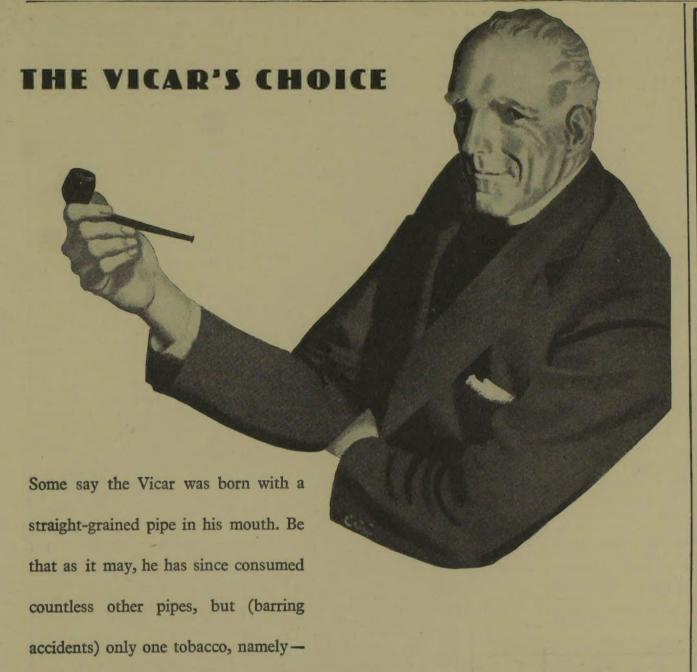
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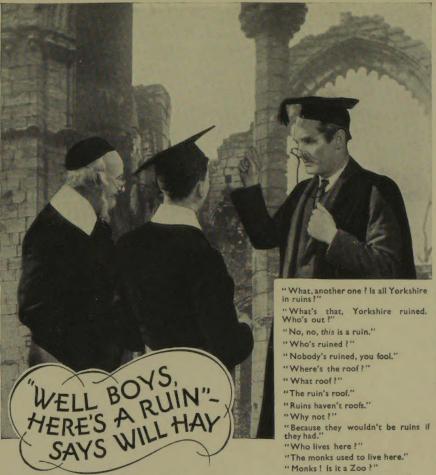
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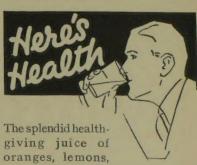
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